

ISSUE 90

THE MONTHLY MAGAZINE OF CULT TELEVISION £2.75

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30 Years of THE PRISONER

PRISONER: CELL BLOCK H
goes nationwide

Dalek creator
Terry Nation
tribute



Visual
IMAGINATION
PUBLICATION

Mary Kay Adams:
Alien beings in...

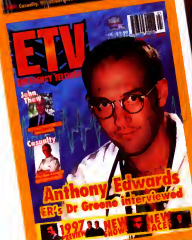
BABYLON 5
&

PLUS:
CRIME TRAVELLER,
SLIDERS & THE VANISHING MAN

STAR TREK

Previous issues of
E-TV which are still
available

Make a date with television's
crime-fighters and life-savers



The main cover of E-TV magazine features a large color photograph of a man in a white lab coat and a stethoscope. The title 'SEX AND THE MEDICS' is written in large, bold, yellow letters. Below it, 'What do they get up to?' is written. The name 'Noah Wyle' is written in large, bold, yellow letters, with 'ER's Dr Carter' below it. The E-TV logo is in the top left corner. In the bottom left corner, there is a smaller photograph of a man in a suit, with the text 'The Bill Russell Boulter reveals all' below it. In the bottom right corner, there is a small photograph of a group of people, with the text '4 FREE POSTERS INSIDE!' below it. The Visual Imagination logo and publication date 'April 1997' are in the top right corner.

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Out Now!

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Now you see him, now you don't...

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Joe Lara brings the Ape-Man into the Nineties with Tarzan: The Epic Adventures



EDITORIAL

Just as it's getting sunny outside and the weather improving, all of us at *TV Zone* are busy at our computers as it's another of those busy periods. As this issue is put to bed we're getting the next Special off the starting block, our 25th Special by the way.

The Special will be taking a look at *The X-Files*, its predecessors and series it has inspired. Series we will visit include *The Avengers*, *American Gothic*, *Kolchak* and *Probe*, and we have a careful look at *Scooby Doo* – now just who inspired Mulder?

The Special will be published 1st May, with the next regular issue of *TV Zone* published 15th May

Jan Vincent-Rudzki

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Her SF outings have been beneath masks, as Klingon Griika in *Star Trek: Deep Space Nine* and as Nam Na'Toth in *Babylon 5*



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DARK SKIES UPDATE

(Later episodes are provisional only)

Continuing the first series:

(US NBC airdates 1 Feb/UK C4 airdates 14 Apr) *White Rabbit* [Working title *War Games*] (S1 Ep 13) Writers Bryce Zabel and Brent V Friedman, Director James Contner, Guest cast Art Chudabala (Tay Ma), Jennifer Hetrick (Mrs Bach), Tom O'Brien (Kellogg) and Brian Cousins (Lev). Introducing Jeri Lynn Ryan as Juliet Stuart. Bach tries to find the wreckage of an alien shot down by the Soviet Union over the Gulf of Tonkin and manages to start US involvement in the Vietnam War.

SPOILERS BELOW

(8 Feb/21 Apr) *Shades of Gray* (S1 Ep 14) Writer Brad Markowitz, Director Perry Lang. Guest cast Jamie Renee Smith (Monica Gresham) and David Carpenter (Dale Gresham). Rejoining Majestic, Loengard and Sayers try to trap a wounded alien Gray. Kim realizes she has a psychic connection with it and also discovers she is pregnant...

(1 Mar/5 May) *Burn, Baby, Burn* (S1 Ep 15) Writer James D Parriott, Director Steve Posey. Guest cast Keith Diamond (George Lewis), Duane Davis (G T Briggs), Troy Wimbush (Quentin), Paul Leibor (Mark Merrick), Grant Mathis (Pyne) and Vaughn Armstrong (Lee Minkus). Nine months on, Kim feels a compulsion to have her baby in Los Angeles, but is kidnapped by the Hive, who bring her back under their control. Loengard and Juliet search for her in the riot-torn Watts suburb.

(8 Mar/12 May) *Both Sides Now* (S1 Ep 16) Writer Melissa Rosenberg. Guest cast Timothy Omundson, Jeff Juday and Don Stark. Loengard continues to search for Sayers but is forced by Juliet to realize that she has gone Hive, so he concentrates on finding the baby.

(15 Mar/19 May) *To Prey in Darkness* (S1 Ep 17) Writers Bryce Zabel and Brent V Friedman, Guest cast Robin Gammell (Hertzog), Marilyn McIntyre, Spencer Garrett, James Karen, Mitchell Ryan, and Jack Lindine. Trying to retrieve film of the Roswell incident proving the existence of the Hive, Loengard and Juliet have a showdown with Sayers and the Hive which causes the great New York power blackout of 1965. Loengard and Juliet realize they are attracted to each other, stealing a kiss to the strain's of Barry McGuire's *Eve of Destruction*.

(12 Apr/26 May) *Strangers in the Night* (S1 Ep 18) The Soviet Union's equivalent organization to Majestic comes into focus.

(12 Apr/2 Jun) *Bloodlines* (S1 Ep 19) Season finale about what becomes of Loengard's son.

The final two episodes are being shown as a two hour special in the US. Series co-creator Bryce Zabel recently made the following comments about the latter part of the season, which concludes during 1967's Summer of love: "From the anti-war movement to Haight-Ashbury, our last episodes take the series firmly into the 1960s as an experience, rather than a collection of years. More than that, our take on the final episodes is, 'This time, it's personal...' We want to put out the welcome mat to new viewers. The show has changed over the season and we're proud of where it's gone. Even someone who has never seen our show will find it understandable and somewhat shocking."

Among the true-life figures involved in the latter plotlines are Carl Sagan, Jerry Rubin, Ronald and Nancy Reagan, Hubert Humphrey, Henry Kissinger and a startling revelation about the true identity of Charles Manson. Zabel makes no apologies for including them: "Using these people has been a key element in building our version of a parallel universe. It adds to the fun and the reality, plus it's outrageous to think about."

He claims that by the season's end some cast members will have been killed off while others "go Hive" and there will be a major disclosure showing that Loengard's bloodline is vital to the Hive's plans. Concluding he says, "This series has a very loyal audience core that remains dedicated to staying home and watching on Saturday nights (US). They will be rewarded with surprising revelations, literally through the last 30 seconds of the season." Let's hope the reality lives up to the hype!

UK TV Focus

1 New comedy drama **Jonathan Creek** is expected in May, a five-part mystery series about Jonathan Creek (Alan Davies), the creative consultant to famous illusionist Faust (Anthony Head), who, together with reporter Maddy Magellan (Caroline Quentin), tries to solve "impossible" crimes. **One Foot in the Grave's** David Renwick has written the series, the opening episode titled *The Wrestler's Tomb* and featuring former **Doctor Who** Colin Baker as the murder victim.

2 The Outer Limits continues with planned episodes from 20th April **000** *A Stitch in Time* (which won Amanda Plummer her Guest Actor in a Drama Series Emmy Award), *Trial by Fire*, *Afterlife*, *Mind Over Matter* (guest star Mark Hamill), *The Deprogrammers* (guest star Brent Spiner) and *Dark Matters*.



12-part anthology series **Twisted** can be seen on weeknights from 5th May. Introduced by series writer/producer Bryan Brown it is an Australian take on shows like *The Twilight Zone* and *Alfred Hitchcock Presents*. It quickly goes into re-runs from 21st. *The New Twilight Zone* includes *Profile in Silver* on 26th, an episode starring *Deep Space Nine's* Andrew Robinson about a Time traveller who unwittingly prevents Kennedy's assassination. There has now nearly been enough Fantasy material on this subject produced to schedule *The Kennedy* SF Channel!



Twin Peaks on Channel 5, with superimposed logo no doubt...

4 The 26-part first series of **Springhill**, the soap with a paranormal edge recently concluded on Sky 1, co-devised by **Cracker** producer Paul Abbot, is imminent as is a welcome re-run of **Gulliver's Travels**. The arrival of **Wyrd Sisters**, the first of C4's animated adaptations of Terry Pratchett's **Discworld** novels, is expected on 18th May. Voice artists include Jane Horrocks, June Whitfield and Annette Crosbie as Magrat Garlick, Nanny Ogg and Granny Weatherwax, a trio of eccentric witches. Christopher Lee, Les Dennis and Eleanor Bron lend support. A documentary on the author is also due.



The feature length first episode of **Twin Peaks** will be shown on 19th April with a regular Sunday slot thereafter from 20th.



(Family Late) **Moonlighting** returns 1st May on weeknights throughout the whole month picking up with *Atlas Belched*.



The film that spawned the series **Sabrina the Teenage Witch** is on 5th May. The highly popular US children's series **Gargoyles** arrives on 9th.



Cracker: To Say I Love You will be shown on 3rd/4th May while **The Return of Sherlock Holmes** begins on 17th. Six episodes of **The Professionals** comprise three Sunday double bills from 4th.



Fresh from ITV, **Sabrina the Teenage Witch** begins a daily run from 26th May.



SF Scene, a weekly Science Fiction entertainment magazine show, airs Mondays from 12th May with cable-only repeats on Fridays, Saturdays and Sundays. Hammer's 40th anniversary year is commemorated by various films and documentary 40 Years of Hammer on 19th. **Star Trek IV: The Voyage Home**, finan-

cially the most successful of the **Trek** films, receives its Sci-Fi Channel premiere on 7th with further screenings on 11th and 20th. **Armitage III**, set in 2170, is a further Anime Japanese animation showing on Mondays to Wednesdays from 5th to 12th. **The Tomorrow People** once again reaches the bottom of the precipice in *War of the Empires* on 22nd but *The Slaves of Jedikiah* is back the very next day. Chain Reactions include **The Next Step Beyond** and **Ripley's Believe It or Not**, while there is a Superheroes Weekend covering the daytime hours of 24th/25th. Returning series include **Nightmare Cafe** and **Voyagers**. There will also be coverage from the Brussels International Festival of Fantasy, Thriller and Science Fiction Films.



Since last issue, **The X-Files** Season Four schedule has been rearranged to allow linked episodes to be shown consecutively. The new dates are *Memento Mori* (20th April), *Kaddish* (27th), *Tunguska/Terma* (4th May, previously 20th/27th April), *Unrequited* (11th), *Tempus Fugit* (18th) and *Max* (25th) – the last two are the most expensive episodes yet produced for the series. The two-part *Tunguska/Terma* is being shown in a two hour slot. Although scheduled, a delay to two-part *Tempus Fugit/Max* could occur due to its proximity to the Fox video release. A cash-in documentary series **The Why-Files**, which looks at why things happen, begins on 6th including *Why Planes Go Down* hosted by Gillian Anderson.

Deep Space Nine Season Four runs complete on 11th immediately followed by the UK premiere of Season Five

from 17th with two episodes each weekend including the 100th episode *The Ship* on 18th.

Millennium and **Lois & Clark: The New Adventures of Superman** conclude on 18th and 25th respectively, both possibly close to, or even ahead of, US transmission. **Millennium** goes straight into repeats from 25th.

The Next Generation finishes its latest daily run on 1st May, but there is no need to take the merchandise off the mantelpiece yet as it cranks up again the next day from the beginning and is already in Season Two by the end of the month. The original **Kung Fu** starring David Carradine arrives for weekend morning episodes from 3rd.

The Simpsons will include three new episodes *Homer's Phobia*, *Brother From Another Series* (featuring the voice of *Frasier*'s David Hyde Pierce, who plays Kelsey Grammer's on-screen brother in that series, as Cecil, brother of Sideshow Bob, who is of course voiced by Kelsey Grammer – confused? no!) and *My Sister, My Sitter*.

New **Xena: Warrior Princess** episodes switch from Sky 2 joining *Hercules* from 3rd.



The Adventures of Sinbad, written and created by Ed Naha and starring Zen Gesner, receives its UK television premiere on 6th May – BSkyB has committed itself to 44 episodes. **Star Trek: Voyager** includes the two-part *Future's End* set in three time zones including present day LA on 19th/26th. **Sliders** sees the departure of John Rhys-Davies' Arturo and arrival of Karl Wuhrer as new Slider Maggie Beckett in the two-part *The Exodus* on 22nd/29th. **Tales from the Crypt** is showing episodes from the series recently shot in the UK.



Kung Fu on Sky 1



All three of Sky's Film Channels are contributing to *Space Week* (26th May to 1st June) which is running to tie in with the cinema release of *Space Truckers*. The films covered are *Apollo 13*, *Spaceballs*, *Alien*, *Explorers*, *Aliens*, *Barbarella*, *Apollo 11*, *Journey to the Far Side of the Sun*, *Star Trek V: The Final Frontier* and *Star Trek: Generations*.

HIGHLANDER UPDATE

(Later episodes are provisional only)

Continuing the fifth series:

(US syndicated airdates 25 Nov 1996/UK Sky 2 airdates 20 Mar 1997) *The Messenger* (Working title *Old and Wise*) (S5 Ep 9) Writer David Tynan, Director James Bruce, Guest cast Jim Byrnes (Joe Dawson) and Ron Perlman (The Messenger). Will Richie lose his head to his new teacher?

(27 Jan 1997/27 Mar) *The Valkyrie* (S5 Ep 10) Writer James Thorpe, Director Richard Martin, Guest cast Musetta Vander (Ingrid Henning) and Jan Triska (Nicolae Breslaw). MacLeod goes after tyrant killer Ingrid Henning but has doubts about the morality of his mission.

(3 Feb/3 Apr) *Comes a Horseman* (S5 Ep 11) Writer David Tynan, Director Gerard Hameline, Guest cast Tracy Scoggins (Cassandra) and Valentine Pelka (Kronos). The ancient Kronos, leader of the Four Horsemen targets Methos. Part one of two.

(10 Feb/10 Apr) *Revelations 6:8* (S5 Ep 12) Writer Tony DiFranco, Director Adrian Paul, Guest cast Valentine Pelka (Kronos), Richard Ridings (Silas) and Marcus Testory (Caspan). Kronos is putting the Four Horsemen back together. Can MacLeod prevent the Apocalypse. The 100th episode produced.

(17 Feb/17 Apr) *The Ransom of Richard Redstone* (S5 Ep 13) Writer David Tynan, Director Gerard Hameline, Guest cast Sonia Codhant (Marina LeMartin), Tom Russell (Edward Cervain) and Gary Hetherington (Carlo Capodimonte). Richie is taken prisoner by a woman trying to pay off the loan on her chateau.

(24 Feb/24 Apr) *Duende* (Working title *The Mysterious Circle*) (S5 Ep 14) Writer Jan Hartman, Director Richard Martin, Guest cast Anthony DeLongis (Otavio Consone), Carmen DuSautoy (Anna Hidalgo), Deborah Epstein (Luisa Hidalgo) and Dolores Chaplin (Theresa). MacLeod tries to protect a Flamenco artist and her daughter from an immortal he formerly encountered 150 years ago.

(21 Apr/1 May) *The Stone of Scone* (S5 Ep 15) Writers Michael O'Mahony and Sacha Reins, Director Richard Martin, Guest cast Roger Daltrey (Hugh Fitzcain) and Michael Culkin (Bernie Crimmins). A new take on the 1950 Westminster Abbey theft of the throne of Scotland involving three hapless Immortals.

(5 May/8 May) *Forgive Us Our Trespasses* (S5 Ep 16) Writer Dom Tordjmann, Director Paolo Barzman, Guest cast Chris Larkin (Steven Keane). An Immortal from the 1746 Battle of Culloden arrives judging MacLeod to be a murderer.

(12 May/15 May) *The Modern Prometheus* (Working title *Lord Byron and the Undead*) (S5 Ep 17) Writer James Thorpe, Director Adrian Paul, Guest cast Jonathan Firth (Lord Byron) and Barbara Keogh (Mary Shelley). It transpires that Romantic poet Lord Byron is alive and well living the life of a rock star.

(19 May/22 May) *Archangel* (Working title *Call to Glory*) (S5 Ep 18) Writer David Tynan, Director Dennis Berry, Guest cast Edward Jewesbury (Jason Landry). MacLeod wonders whether he is losing his mind when he sees the dead walking the streets of Paris, or is he being prepared for a higher calling?

(16 May/29 May) *The Samurai* (S5 Ep 19) A Japanese woman seeks MacLeod's protection reminding him that his 'ancestor' vowed to protect her family 200 years ago.



VIDEO UPDATE

(Please note: The list is subject to change)
PUBLISHERS: BBC Video (B), CIC Video (C), Encore
Entertainment (E), Fox Video (F), Reeltime Pictures (R), Warner
Home Video (W)

1997 - JUNE

- 2nd **Doctor Who: The War Machines** £11.99 (B)
including **Blue Peter** extract
Star Trek The Original Series Volume 2.6: *A Private Little War/The Gamemasters of Triskelion/Obsession* £12.99 (C)
Star Trek: Deep Space Nine Volume 5.7: *For the Uniform/In Purgatory's Shadow* £12.99 (C)
Star Trek: Voyager Volume 3.7: *Fair Trade/Alter Ego* £12.99 (C)
16th **Babylon 5** Volume 23: *A Day in the Strife/Passing Through Gethsemane* £12.99 (W)
V The Series 2 Volume 4: *A Reflection in Terror/The Conversion/The Hero* £9.99 (W)
The Outer Limits (New Series) Volume 9: 2 episodes £10.99 (W)
23rd **Star Trek The Original Series** Volume 2.7: *The Immunity Syndrome/A Piece of the Action/By Any Other Name* £12.99 (C)
Star Trek: Deep Space Nine Volume 5.8: *By Inferno's Light/Dr Bashir, I Presume* £12.99 (C)
Star Trek: Voyager Volume 3.8: *Coda/Blood Fever* £12.99 (C)
tba **The X-Files: Tunguska: Tunguska/Terna** laserdisc £21.99 (E)

JULY

- 21st **Babylon 5** Volume 24: *Voices of Authority/Dust to Dust* £12.99 (W)
V The Series 2 Volume 5: *The Betrayal/The Rescue/The Champion* £9.99 (W)

AUGUST

- 4th **Doctor Who: The Happiness Patrol** £10.99 (B)
The Demon Headmaster: Series 2 £9.99 (B)
11th **Just Who on Earth is Tom Baker?** £10.99 (R)
tba **Doctor Who: Spearhead From Space** laserdisc £21.99 (E)

Doctor Who: Terror of the Zygons

laserdisc £21.99 (E)

Wallace and Gromit: A Grand Day Out!

laserdisc £29.99 (E)

The Wrong Trousers

laserdisc £29.99 (E)

SEPTEMBER

- 1st **Wallace and Gromit (unspecified)** £tba (B)
tba **Red Dwarf Series 1** laserdisc £29.99 (E)
Red Dwarf Series 2 laserdisc £29.99 (E)
Star Trek: First Contact rental (C)

OCTOBER

- 6th **The Chronicles of Narnia Gift Box Set** £34.99 (B)
Doctor Who Gift Box Set - The E-Space Trilogy: Full Circle/State of Decay/Warriors' Gate £34.99 (B)
tba **Red Dwarf Series 3** laserdisc £29.99 (E)
Red Dwarf Series 4 laserdisc £29.99 (E)

NOVEMBER

- 3rd **Red Dwarf Special** £14.99 (B)
Red Dwarf VII Vol 1: Tikka To Ride/Stoke Me a Clipper.../Ouroboros/Duct Soup £14.99 (B)
tba **Red Dwarf Series 5** laserdisc £29.99 (E)
Red Dwarf Series 6 laserdisc £29.99 (E)

DECEMBER

- tba **The Hitch-hiker's Guide to the Galaxy: Box Set full episodic stereo** laserdisc £49.99 (E)

1998 - JANUARY

- Red Dwarf VII Vol 2: Blue/Beyond a Joke/Epideme/Nanarchy** £14.99 (B)

TO BE ADVISED

- Doctor Who: Colony in Space** doublepack £16.99 (B)
Red Dwarf VII Limited edition Box Set £34.99 (B)
The Simpsons
Sex Lies and the Simpsons £12.99 (F)
Crime and Punishment £12.99 (F)



Halfway
Across the
Galaxy and

Turn Left. The Girl from Tomorrow and Ocean Odyssey all continue on weekdays until 23rd May. **Batman** with Adam West and Burt Ward remains a daily staple



Blake's 7
reaches its
grisly

conclusion on 4th May but thanks to inventive scheduling typical of the cable and satellite channels, the series starts up again the following Sunday. **Doctor Who** continues with *The Masque of Mandragora* (4th), *The Hand of Fear* (11th), *The Deadly Assassin* (18th) and *The Face of Evil* (25th). The television quiz **Goldmaster** will include specialist rounds on **Doctor Who** (2nd/4th), **Thunderbirds** (9th), **Star Trek** (16th) and **Blake's 7** (23rd). **Wolfhead: The Legend of Robin Hood**, a 1969 pilot to a Robin Hood series that never went ahead is on 26th.

Winner and Losers

Millennium has been picked up for a full second season despite ratings having slumped to a Nielsen ratings low of 6.4/11% in February down from its October debut of 11.9/21%. There could be substantial changes in the second year, making it stylistically more like **The X-Files** by giving Frank Black a regular partner to work with. It is possible that Lance Henriksen may make a guest appearance as Frank Black in the film of **The X-Files** which is due to shoot this Summer.

Sliders may survive to fight yet another day. Originally Fox was set to move later Season Three episodes to May, replacing it with new action drama **Lawless**. At the last minute **Lawless** was rescheduled from Friday 21st March to Saturday 22nd but was cancelled after only one episode, while **Sliders** maintains its Friday position. Peter Roth, President of the Fox Entertainment Group, says, "In its most recent broadcasts, **Sliders** has been attracting a growing number of viewers of all ages, and has been delivering that audience to **Millennium**. With the momentum of these two series building, we believe that it's important to keep them partnered." Sabrina Lloyd who

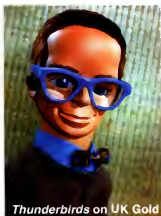
plays **Sliders'** Wade Wells says, "I know that they're interested in seeing it go a little darker, because we're on before **Millennium**. And it's very important for the shows to go well together."

Syndicated MTM drama series **The Cape**, about the lives of NASA astronauts, previously reported as picked up for a second season, was suddenly cancelled in early March and a week later MTM's president and vice-president were ousted from the company.

Two of the mid-season replacement series highlighted in *TV Zone* #88, **Spy Game** and **Prince Street**, have both been cancelled after lacklustre opening episodes. **Spy Game**, which received poor reviews, was removed from its Monday 8 pm slot on ABC after three editions - the remaining 10 may surface in the Summer. **Variety's** review of the first episode said the "opening credits sequence, a hokey takeoff of *The Avengers*, involves Ashby and Max armed and striking poses before the show's title spelled out in oversize letters. That's as close as the opening session gets to the stylish and persuasive **Avengers**. (Guest star Patrick Macnee's opening line, referring to previous tv spy adventures, says it all: 'No doubt about it, Quill, we were the best!'"

Prince Street, which was originally touted as a dark **Mission: Impossible** for the '90s, halved its rating by the second episode to 5.9/11% and was swiftly removed by NBC. The pilot was directed by Roger Spottiswoode, which does not bode well for the success of the next James Bond movie, **Tomorrow Never Dies**, as he is helming that picture.

So far WBTV is sticking with its mid-season entry **Buffy the Vampire Slayer**.



Thunderbirds on UK Gold

EARLY EDITION UPDATE

(later episodes subject to change)

Continuing the first series:

(US CBS airdate 23 Nov 96/ UK ITV airdate 10 May) *His Girl Thursday* (Season 1 Episode 9) Writer Jeff Melvoin, Director Stephen Cragg, Guest cast Leslie Hope (Meredith), Joe Grifasi (Hawks) and Marc Vann (Pritchard). Gary suspects newspaper reporter girlfriend Meredith may be using him to advance her career, while Chuck reads the paper and ends up in serious trouble.

(7 Dec/17 May) *The Wrong Man* (S1 Ep 10) Writer Alex Taub, Director Guest cast Marc Vann (Pritchard), Rya Kihlstedt (Marcia), Time Winters (Roger Harrison) and Jim True (Sam). Gary could, if he so desires, save the life of his former boss who is engaged to his ex-wife, but why should he bother?

(21 Dec/24 May) *Christmas* (S1 Ep 11) Writer Bob Brush, Director Dan Attias, Guest cast Ron Dean (Detective Crumb), Emmet M Walsh (Santa) and Stanley DeSantis (Bomber). Gary helps the Chicago police capture a bomber terrorizing the city on Christmas Eve.

(11 Jan/31 May) *Frostbit* (S1 Ep 12) Writers Alex Taub, Deborah Joy Levene and Bob Brush, Director Lee Bonner, Guest cast Jonathan Tucker (Street Kid) and Caroline Aaron (Dr Leonard). Gary tries to prevent the death of a homeless boy during a severe cold spell.

(25 Jan/7 Jun) *Mob Wife* (S1 Ep 13) Writers Dusty Kay, Norman Morrill and Alex Taub, Director Rick Rosenthal, Guest cast Pauley P (Theresa) and Leo Rossi (Frank Perelli). Gary and Chuck save the life of a mobster's girlfriend and Chuck falls head over heels in love with her.

(1 Feb/14 Jun) *The Wall Part One* (S1 Ep 14) Writer Bob Brush, Director Michael Dinner, Guest cast Josef Sommer (Dobbs), Joe Grifasi (Hawks), John Watson Sr (Morris) and Ron Dean (Detective Crumb). Gary becomes the prime suspect in a murder enquiry during a presidential visit and learns that his Early Edition predecessor may have been involved in JFK's assassination.

(8 Feb/21 Jun) *The Wall Part Two* (S1 Ep 15) Writer Bob Brush, Director James Quinn, Guest cast Joe Grifasi (Hawks), Lou Rauls (Hanratty), Josef Sommer (Dobbs), Ron Dean (Detective Crumb) and John Watson Sr (Morris). Tomorrow's paper reveals that Gary is going to assassinate the President. He tries to prove his innocence by establishing the true identity of JFK's assassin.

(22 Feb/28 Jun) *Bat Masterson* (S1 Ep 16) Writer Dusty Kay, Director Rick Wallace, Guest cast Joan McCurtrey (Dr Barbara Feinstein), Ron Dean (Detective Crumb), Juan Ramirez (Salazar) and Philip Bosco ('Bat'). Gary befriends a former cop who thinks he is the legendary lawman Bat Masterson.

(8 Mar/5 Jul) *The Jury* (S1 Ep 17) Guest cast Mike Starr. Serving as foreman on a jury, the paper indicates a different verdict should be reached to that indicated by the evidence.

(22 Mar/12 Jul) *Psychic* (S1 Ep 18) Guest cast Kathy Najimy (Claire Pflieger). Gary saves the life of a phoney clairvoyant, who thinks he is a genuine psychic and tries to persuade him to join her business, but is she more than she seems?

(16a/19 Jul) *Phantom of the Opera* (S1 Ep 19)



Stargate, the tv series, will soon be opening...

Another Netter

With preparatory work for next Autumn's *Battleground Earth* well underway, Netter Digital Entertainment's Douglas Netter has announced a further syndicated Science Fiction series for the 1998/9 season titled *Railrunners* to be co-produced with Harmony Gold. Set in a Jules Verne-style mythical industrial age world where steam powers all vehicles and machinery, the story will concern freedom fighters attempting to reclaim their homeworld. \$30 million has been budgeted for 22 episodes.

Harmony Gold chairman Frank Agrama recognizes that the syndicated first-run drama field is crowded but decided to go ahead because of Douglas Netter's success in controlling *Babylon 5's* budget. Netter says, "We are looking forward to creating *Railrunners'* fantastic new world with the visual effects staff at our Netter Digital Technologies post-production division which also produces the computer generated effects for *Babylon 5*."

Meanwhile *Battleground Earth* is unlikely have any big name stars, according to producer Rick Okie. He says, "The Roddenberry shows have historically made household names out of semi-unknowns. Certainly William Shatner, Leonard Nimoy and even Patrick Stewart were not the names they are today before they got involved in the *Trek* mythology." However *Star Wars'* Billy Dee Williams has been men-

tioned as a possibility to play Jonathan Doors, the founder of Earth's resistance force.

B5 Decision?

With still no official word on whether a fifth series of *Babylon 5* will happen, indications are that the series could still end with episode 22 of the fourth year. Among the clues are the two assigned directors for the final Season Four episodes. Producer John Copeland will direct the so far untitled penultimate story while executive producer and series creator J Michael Straczynski (jms) will helm his first ever episode, *Sleeping in Light*, set 20 years on from the events leading up to it. jms has now said of *Sleeping in Light*: "this one is a stand-alone episode which I specifically designed in order to have the flexibility to air it either as the conclusion to Season 4 or Season 5, depending on what happens. This way if Year 4 is all there is, we get to where we need to get; if we get Year 5, then we shoot the first episode and air it as Season 4's conclusion, and air *Sleeping in Light* as episode 22 of the 5th year." As principal shooting is set to complete on 5th May, a decision must be due very soon for enough time to shift the stories back to enable a final year. Post production continues for a further 52 days thereafter. The two additional tv movies are due to be completed by 30th June.

Hopes rose from the report that the four final episodes would be kept back to October as before, but jms claims this is not indicative of any decision as

IN THE SHOPS...

PUBLISHERS: BBC Video (B), Boxtree (Box), CIC Video (C), Clear Vision Video (CV), Encore Entertainment (E), Twentieth Century Fox Home Video (F), HarperCollins Audio (HCA), HarperCollins Voyager (HCV), Polygram Video (P), Realtime Pictures (R), Simon & Schuster Pocket Books (S), Simon & Schuster Audio (SA), Titan (T), Virgin (V), Warner Home Video (W)

APRIL

- 2nd **Doctor Who: Spearhead from Space** £4.99 (B)
Doctor Who: The Keeper of Traken £4.99 (B)
Doctor Who: Resurrection of the Daleks £4.99 (B)
- 4th **The Outer Limits**
Volume 1: Soldier (Harlan Ellison)/*It Crawled Out of the Woodwork* (Diane Duane)/*If These Walls Could Talk* (Howard V Hendrix)/*The Sixth Finger* (John M Ford) p/bk £4.99 (Box)
- 7th **Star Trek: The Next Generation Young Adult Starfleet Academy 12: Breakaway** (Bobbi JG & David Cody Weiss) p/bk £2.99 (S)
Star Trek: The Next Generation 45: Intellivore (Diane Duane) p/bk £4.99 (S)
Star Trek: The Return (William Shatner) £4.99 (S)
Star Trek: The Next Generation: Dark Mirror (Diane Duane/read by John de Lancie) 3 CDs £10.99 (SA)
Star Trek: Transformations (Dave Stern/read by George Takei) 1 CD £8.99 (SA)
Star Trek: Shadows on the Sun (Michael Jan Friedman/read by James Doohan) 3 CDs £10.99 (SA)
Star Trek: Probe (Margaret Bonanno/read by James Doohan) 3 CDs £10.99 (SA)
Star Trek: Deep Space Nine: Emissary (J M Dillard/read by Nana Visitor) 3 CDs £10.99 (SA)
Star Trek: The Next Generation: Imzadi (Peter David/read by Jonathan Frakes) 3 CDs £10.99 (SA)
Ivanhoe (doublepack) £19.99 (B)
Star Trek: Deep Space Nine Volume 5.5: The Ascent/Rapture £12.99 (C)
Star Trek: Voyager Volume 3.5: Future's End Part 2/Warlord £12.99 (C)
Star Trek The Original Series Volume 2.4: Mirror, Mirror/The Deadly Years/I, Mudd £12.99 (C)
The Saint: The Fiction Makers £9.99 (P)
The Saint: Vendetta for the Saint £9.99 (P)
The New Adventures of Superman Volume 12: The Prankster/Church of Metropolis/Operation Blackout £10.99 (W)
- 10th **The X-Files 10: Die, Bug, Die!** (Les Martin) p/bk £3.99 (HCV)
- 14th **Mythmakers 36: Mark Strickson** £16.99 (R)
Return to Devil's End £10.99 (R)
The Outer Limits (New Series) Volume 8: Unnatural Selection/Afterlife £10.99 (W)
V The Series 2 Volume 1: Liberation Day/Dreadnought/Breakout £9.99 (W)
V The Series 2 Volume 2: The Deception/The Sanction £9.99 (W)
Tarzan Volume 7: Tarzan and the... Forbidden Jewels/Broken Promise/Amazon Women/Lion Girl £10.99 (CV)
- 17th **Blake's 7: The Inside Story** (Joe Nazzaro & Sheelagh Wells) Trade p/bk £12.99 (V)
Doctor Who New Adventure: The Dying Days (Lance Parkin) p/bk £4.99 (V)
Doctor Who New Adventure: So Vile a Sin (Ben Aaronovitch & Kate Orman) p/bk £4.99 (V)
Doctor Who Missing Adventure: The Well-Mannered War (Garth Roberts) - Doctor 4/Romana 2/K9 p/bk £4.99 (V)
- 18th **Babylon 5: The Shadow Within** (Jeanne Cavelos) p/bk £4.99 (Box)
Babylon 5 Season By Season: 1. Signs and Portents (Jane Killick) p/bk £7.99 (Box)
- 21st **Doctor Who: Day of the Daleks** laserdisc £21.99 (E)
- 28th **The Dark Secrets of the Simpsons: Homer Badman/Homer the Great/Lisa the Iconoclast/The Springfield Files** £12.99 (F)

B5 UPDATE

The updated Season Four schedule: (all episodes by jms):

(US syndicated airdates 21 Apr) *Racing Mera* (Season 4 Episode 10) Franklin and Marcus are sent on a secret assignment to the Red Planet.
 (28 Apr) *Lines of Communication* (S4 Ep 11) Director John Finn III. Continuing the Mera mission
 (5 May) *Conflicts of Interests* (S4 Ep 12) Director David Eagle. A story focusing on Geribaldi.
 (12 May) *Rumors, Bergains and Lies* (S4 Ep 13) Director Mike Vejar.
 (19 May) *Moments of Transition* (S4 Ep 14) Director Tony Dow, Guest cast Scott Adams (Mr Adams) and Walter Koenig (Beater).
 (26 May) *No Surrender, No Retreat* (Season title) (S4 Ep 15).
 (2 Jun) *The Exercise of Vital Powers* (S4 Ep 16).
 (9 Jun) *The Face of the Enemy* (S4 Ep 17) Director Mike Vejar.
 (16 Jun) *Intersections in Real Time* (S4 Ep 18) Director John LaFie. Described as an experimental episode.
 (16 Jun) *Between the Darkness and the Light* (S4 Ep 19) Director David Eagle.
 (16 Jun) *Unfilled* (S4 Ep 20).
 (16 Jun) *Unfilled* (S4 Ep 21) Director John Copeland.
 (16 Jun) *Unfilled* (possibly *Sleeping in Light*) (S4 Ep 22) Director J Michael Straczynski.
 (TNT airdates Jan 1998) *Babylon 5: In the Beginning* (prequel) Director Jesus Trevino. Feature length tv movie about the Earth-Minbari War. Probably not with Michael O'Hare as Sinclair.
 (1998) *Babylon 5: Thirdspace* Director Mike Vejar. Feature length tv movie running concurrent with Season Four about the Rangers and possibly providing the introduction to planned sequel series *The Babylon Project: Crusade*.

Warner Bros would hold them back in any event. These could help mount interest in the stripped re-runs on TNT commencing January 1998. jms says he will be discussing a preferred airing order with TNT soon and work has begun on re-digitizing the footage of pilot tv movie *The Gathering*, so that should Warner Bros provide the necessary budget, dropped scenes can be reinserted and effects and possibly music adjusted as quickly as possible. TNT will air the series uncut in the 4:3 ratio with full Dolby Surround Stereo. Apparently, if Warner Bros. gives a definite 'no' to the fifth year, it will not be possible to appeal the decision because local tv stations would not have enough room in their schedules due to increased off-network programming. Some people have queried why B5 could not continue by receiving a first run on cable, but jms says the original PTEN agreement specifically forbids this.

The recent episode *Into the Fire* has attracted criticism. Indecision over the series' future did result in the story being condensed from a planned two-part to one episode, but jms defends the result

claiming that the story would still have ended up where it did - the only major difference being more battle scenes and effects.

The February sweeps period, when five new episodes aired, drew an average Nielsen rating of 3.5 (13% up on the same period in '96) including 3.8 for *Into the Fire* but short of the 4.0 rating that might have guaranteed renewal. There will be a run of nine consecutive new episodes syndicated between 21st April and 16th June but there is not a Channel 4 start date despite a growing frenzy of anticipation in the UK.

There is a more positive outlook for *Crusade*. Although still not officially confirmed, jms says filming could begin in the Autumn with the first episodes airing in January 1998 but the lead time to prepare costumes and sets would be very short.

Obituaries

As reported in sister magazine *Cut Times* #19, Terry Nation, who created the Daleks for **Doctor Who** plus the series **Survivors** and **Blake's 7**, died on 9th March from emphysema aged 66. In tribute to him, the National Film Theatre's annual Popular TV of the 50s and 60s programming will include a screening of the 1963/4 seven-part **Doctor Who** serial *The Daleks* on 3rd June.

Alexander Salkind, best known as co-producer with son Ilya of the Christopher Reeve **Superman** film franchise, but also producer of the **Superboy** and **The Adventures of Superboy** tv series, starring John Haymes Newton and later Gerard Christopher, which is currently showing on Sky 2, died from leukaemia on 8th March aged 76.

Enzo Martinelli, a cinematographer on **The Invisible Man**, **The Munsters**, **The Six Million Dollar Man** and **The Bionic Woman**, died on 5th February aged 89.

Avenged

As well as **Doctor Who: The Daleks** (see above), the NFT will be showing a double bill of **The Avengers: The Town of No Return** and **The Corridor People: Victim as Birdwatcher** on 12th June. The former is Diana Rigg's first episode from 2/10/65 and will be a film print, the latter from 26/8/66 is on

video and features Elizabeth Shepherd (who had been quickly displaced as Mrs Peel in **The Avengers** by Rigg) in the first episode of a similar style series made by Granada which ran for four weeks.

Meanwhile Sean Connery is in talks to play the major villain in the big screen version of **The Avengers**, starring Ralph Fiennes as John Steed and Uma Thurman as Emma Peel. Shooting is due to begin on 2nd June and amongst the planned shots will be a deserted snow-covered Trafalgar Square and a top secret government department hidden under the Thames.

BBC New Season

The Spring/Summer season recently launched by the BBC includes the following:

Breakout (BBC1) – re-titled from **The Lab** (see *TV Zones* #85/86) – starring Neil Dudding as neuroscientist Dr Neil McFarlane and Samantha Bond as biochemist Dr Lisa Temple. Written by Michael Stewart (Bliss) and produced by Peter Norris (**Between the Lines**), the feature-length tv movie is about an investigation by ISIS Laboratories into a pesticide which has seemingly become harmful to humans as well as insects.

Bugs Series Three (BBC1, provisionally June) Craig McLachlan, Jaye Griffiths and Jesse Birdsall return as Ed, Ros and Beckett with a new boss Jan played by Jan Harvey (**Howard's Way**) and her secretary Alex Jordan (Paula Hunt). The opening two-part features Leslie Ash as a ruthless 'destructive artist'.

Mars Weekend (BBC2, July) With NASA's Pathfinder due to explore the red planet, a whole weekend of themed programming is in the offing.

Profit (BBC2) The short-lived US series starring Adrian Pasdar as the outwardly pleasant but inwardly psychopathic junior executive who plots his way to becoming president of a multi-billion dollar company.

US Focus

ABC's **Lois & Clark: The New Adventures of Superman** moved from Sundays to Saturdays on 12th April. In January it was switched back an hour on Sunday evenings from 8 to 7 pm but fared worse than ever there averaging a Nielsen rating of 5.1/8%. It is believed the new Saturday slot is a test for next Autumn as ABC is currently committed to one more series.

The final Sunday episodes comprised a three-part story featuring female supervillain Vixen (Lori Letcher) and the *Daily Planet's* new owner Leslie Luckabee (Patrick Cassidy).

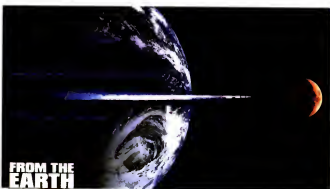
The second series of **Pottergeist: The Legacy** made its debut on Showtime cable on 9th March, with back to back episodes *The New Guard* and *Black Widow*, the first of which introduced Daniel J Travanti as William Sloan, the Legacy's new leader. Returning cast members were Derek de Lint (Dr Derek Rayne), Helen Shaver (Rachel Corrigan), Robbi Chong (Alex Moreau) and Martin Cummins (Nick Boyle). The first series is due on Channel 5 in the near future.

Mare Tranquillitatis by Al Reinert, the first episode of **From the Earth to the Moon** (see *TV Zones* #75 and #87) is in production in Florida. Directed by Frank Marshall it chronicles Apollo 11 and stars Dan Butler, Bryan Cranston, Tony Goldwyn, Diana Scarwid, Nick Seaway, Cary Elwes and Rita Wilson

IN THE SHOPS...

MAY

- 5th **Star Trek: The Original Series Volume 2.5: The Trouble With Tribbles/Bread and Circuses/Journey to Babel** £12.99 (C)
- Star Trek: Deep Space Nine Volume 5.6: The Darkness and the Light/The Begotten** £12.99 (C)
- Star Trek: Voyager Volume 3.6: The Q and the Grey/Macrocosm** £12.99 (C)
- Star Trek: Deep Space Nine 20: Wrath of the Prophets** (Peter David & Michael Jan Friedman) p/bk £4.99 (S)
- Star Trek: Voyager (William Shatner)** h/bk £12.99 (S)
- Star Trek: The Original Series Sketchbook** (Herbert Solow & Yvonne Fern) Trade p/bk £12.99 (S)
- Star Trek: Voyager 13: The Black Shore** (Greg Cox) p/bk £4.99 (S)
- Star Trek: Voyager (William Shatner)** audio £7.99 (SA)
- Star Trek: Faces of Fire** (Michael Jan Friedman/Read by Bibi Besch) audio £7.99 (SA)
- 6th **The X-Files 11: Ghost in the Machine** (Les Martin) p/bk £3.99 (HCV)
- The Unauthorised History of Trek** (James Van Hise) p/bk £5.99 (HCV)
- 7th **The Final Cut** £19.99 (B)
- House of Cards Boxed Set** £49.99 (B)
- 12th **Babylon 5 Volume 22: Matters of Honor/Conventions** £12.99 (W)
- V The Series 2 Volume 3: Visitor's Choice/The Overlord/The Dissident** £9.99 (W)
- The Stranger: Eye of the Beholder** £11.99 (F)
- The X-Files: Season 2 Collectors Box** (5 videos 40,000 numbered limited edition with Chris Carter interviews) £79.99 (F)
- The X-Files: File 8 Tempus Fugit/Max** £14.99 (F)
- 15th **Doctor Who Decalog 4: Re: Generations** (Edited by Andy Lane & Justin Richards/Stories Peter Angellides/Liz Holliday/Andy Lane & Justin Richards/Paul Leonard/Kate Orman/Lance Parkin/Richard Saller/Gus Smith/Alex Stewart) p/bk £4.99 (V)
- Doctor Who New Adventure: Oh No It Isn't** (Paul Cornell) p/bk £4.99 (V)
- 15th **The Babylon File: The Definitive Unauthorised Guide to J Michael Straczynski's Babylon 5** (Andy Lane) p/bk £5.99 (V)
- 19th **The X-Files: Die, Bug, Die!** (Les Martin/Read by Kerry Shale) 2 Tapes £8.99/2 CDs £9.99 (HCA)
- The X-Files: Ebe** (Les Martin/Read by Kerry Shale) 2 Tapes £8.99/2 CDs £9.99 (HCA)
- The X-Files: Voltage** (Easton Royce/Read by Kerry Shale) 2 Tapes £8.99/2 CDs £9.99 (HCA)
- The X-Files: Ghost in the Machine** (Les Martin/Read by Kerry Shale) 2 Tapes £8.99/2 CDs £9.99 (HCA)
- The X-Files One: The Calusari** (Garth Nix) p/bk £3.99 (HCV)
- The X-Files Two: Eve** (Ellen Steiber) p/bk £3.99 (HCV)
- 23rd **Babylon 5: Personal Agendas** (Al Sarrantonio) p/bk £4.99 (Box)
- Babylon 5 Season By Season: 2. The Coming of Shadows** (Jane Killick) p/bk £6.99 (Box)
- The Outer Limits 2: It Crawled Out of the Wood** (Frederic Brown/Diane Duane/John M Ford/Phoebe Reeves) p/bk £4.99 (Box)
- The Avengers: And Me** (Patrick Macnee) Trade p/bk £14.99 (T)
- The Hammer Story** (Marcus Hearn) h/bk £19.99 (T)



FROM THE EARTH TO THE MOON

The never before told story of the Apollo moon program. Preview 1999

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VOYAGER UPDATE

(Later episodes are provisional only)

Continuing the third series:

(US UPN airdates 15 Jan/UK Sky 2 airdates 30 Jun) *Alter Ego* (Season 3 Episode 14) Writer Joe Menosky, Director Robert Picardo, Guest cast Sandra Nelson (Marayna) and Alexander Enberg (Torik). A love triangle involving Harry Kim, Tuvok and holodeck character Marayna created by Neelix.

(29 Jan/14 Jul) *Code* (S3 Ep 15) Writer Jeri Taylor, Director Nancy Malone, Guest cast Len Cariou (Admiral Edward Janeway) and Majel Barrett (Computer voice). Janeway and Chakotay's shuttlecraft crashes and while under attack by the Vidians they find themselves in a temporal distortion. Janeway has a near death experience during which she perceives her father.

(5 Feb/14 Jul) *Blood Fever* (S3 Ep 16) Writer Lisa Klink, Director Andrew Robinson, Guest cast Alexander Enberg (Torik), Bruce Boline (Ishan) and Deborah Levin (Ensign Lang). A Vulcan undergoes Pon Farr and chooses B'Elanna as his mate.

(12 Feb/21 Jul) *Unity* (S3 Ep 17) Writer Kenneth Billar, Director Robert Duncan McNeill, Guest cast Lori Hallier (Riley Frazier), Iver Brogger (Orum) and Susan Patterson (Ensign Kaplan). Chakotay is wounded and when he awakes discovers a former Starfleet officer who claims to have been taken prisoner many years ago by an unknown species. In the meantime Janeway and Voyager come upon a Borg cube...

(19 Feb/28 Jul) *The Darkling* (S3 Ep 18) Writer/Director Alexander Singer, Guest cast David Lee Smith (Zahr), Stephen Davies (Nakahn), Noel de Souza (Ghandi), Christopher Clarke (Lord Byron) and Sue Henley (Ensign). While undertaking a personality enhancement programme on the holodeck involving historical characters, the Doctor also takes on some of their less personable traits and develops a Mister Hyde-style disposition. Meanwhile Kes falls in love with one of the Travellers, a race of Space explorers.

(26 Feb/4 Aug) *Rise* (S3 Ep 19) Story Jimmy Diggs, Teleplay Brannon Braga, Director Robert Scheerer, Guest cast Alan Oppenheimer (Nezu Ambassador), Lisa Kaminir (Lillias), Kelly Connell (Sklar), Tom Towles (Dr Ytarm), Geof Prysirr (Hanjuan) and Garry Bullock (Goth). While assisting the Nezu ambassador discover why their planet is undergoing asteroid bombardment, Neelix and Tuvok discover there is a traitor in their midst but Tuvok's haughty attitude pushes Neelix to the limit.

(19 Mar/11 Aug) *Favorite Son* (S3 Ep 20) Writer Lisa Klink, Director Marvin H Rush, Guest cast Cari Shayne (Eliann), Deborah May (Lyrlis) Patrick Fabian (Taymon), Kelli Kirkland (Rinna) and Kristanna Loken (Malia). Harry anticipates Voyager will come under attack and leads the ship to the Teresian homeworld where some of the almost entirely female populous greet him as a long lost son who is required as a donor of genetic material.

(9 Apr/18 Aug) *Before and After* (S3 Ep 21) Kes finds she is living her life backwards (surely a Braga script!).

(23 Apr/25 Aug) *Real Life* (S3 Ep 22) The Doctor starts a holofamily but a strange malfunction causes problems (surely a Braga script!).

(30 Apr/1 Sep) *Distant Origin* (S3 Ep 23) A race of aliens believe that the Alpha Quadrant contingent on Voyager are related to them. (7 May/8 Sep) *Displaced* (S3 Ep 24) The Voyager crew disappear and are substituted by aliens.

(14 May/15 Sep) *Worst Case Scenario* (S3 Ep 25) Guest cast Martha Hackett (Seska). A holodeck training program on how to deal with mutiny goes seriously wrong.

(21 May/22 Sep) *Scorpion* (S3 Ep 26) The season will end on a Borg cliff-hanger. It is rumoured that John Rhy-Davies will play a holodeck simulation of Leonardo Da Vinci.

Production of the season is reported to have completed on 12th March with the fourth season entering production on 27th May, a change from previous years when extra shows would be put in the can before a production break. This could mean that some of the later shows above could move into the fourth season. This also takes the show out of synch with Deep Space Nine which continues shooting its fifth series until mid-April with Series Six resuming in mid-July. There is also a rumour of a major cast revamp on Voyager in the near future.

(wife of executive producer Tom Hanks). Tim Daly will appear as Apollo 13 commander Jim Lovell. Other directors include Frank Darabont, James Foley, Ted Demme and Lili Fini Zanuck. The 13-part series will be shown on HBO in 1998.

Xena: Warrior Princess increased its US ratings for the fifth week in succession during week ending 23rd February, to a 7.8 high (7.6 million homes), up 37% from the previous year.

According to *The Toronto Star*, **Due South's** David Marciano will not be returning for the third series. Apparently he refused to accept a pay cut from \$42,500 to \$28,000 an episode, resulting from the series no longer being networked in the States.

R.L. Stine, whose series **Goosebumps** is a huge hit on the Fox Kids Network, is developing his comedy/horror books **Fear Street** and **Ghosts of Fear Street** into a Viacom primetime series for either midseason 1997/8 or the 1998/9 season. The executive producer will be Karl Schaefer, who created **Eerie, Indiana** and **Strange Luck**.

The US Sci-Fi Channel has ordered a further nine editions of **Mystery Science Theater 3000**, so the UK version will have 22 episodes to show in the Autumn.

Matt LeBlanc has replaced Sean Patrick Flanery as Major Don West in the big screen version of **Lost in Space**. Once all the stars were gathered together in London, it was decided that Flanery did not have the right look or physical presence for the role.

A 22-part Supernatural drama **Ghost Stories** is to be produced by All American Television to be shot in Canada and the US.

Coming Soon

Shooting has begun on Channel 4's **Underworld**, a six-part comedy thriller from **Drop the Dead Donkey's** Andy Hamilton, being directed by Liddy Oldroyd for Hat Trick Productions. James Fleet and Susan Woodridge play a brother and sister who get pulled into a seditious alien world.

ITV is planning a Science Fiction week between 21st and 27th June. Given that Jonathan Ross will be fronting a show called **In Search of Aliens**, you know what to expect!

The long delayed **Cadfael** stories *St Peter's Fair*, *The Rose*



No more David Marciano in *Due South*?

Rent and *The Raven in the Foregate* are finally due to be shown on ITV in August – they were originally shot in Oct '95!

Helen Cresswell has adapted E Nesbit's **The Phoenix and the Carpet** for a new BBC production which Michael Kerrigan is directing.

Soul Music, the second of Channel 4's Terry Pratchett **Discworld** animations, is expected before the end of '97.

Scottish Television Enterprises is co-producing **Minty's Double**, a 13-part children's comedy drama about a teenage Australian pop star who finds she has a doppelgänger in England.

Knight School is a six-part comedy from Granada TV, written by Mark Billingham and Peter Cocks about a boarding school for the sons of medieval knights. Kieran Roberts produces.

Trivia

The Next Generation episode **Conspiracy**, heavily mutilated on its first BBC2 run, was still cut, but to a lesser degree when shown again on BBC2 in February.

The recent ITV mini-series **Doomsday Virus**, which could easily have been a prelude to Terry Nation's **Survivors**, was originally broadcast in the US at the end of last year under the much better title **Pandora's Clock**. Perhaps Memory Alpha can tell us why it was changed.

It is reported that at last year's LA Screenings Channel 4 pretended to be in the market for **Millennium**, thereby pushing up the price ITV ended up paying and deflecting attention away from its prime target, **Dark Skies**. With thanks to our correspondent Mr F Mulder for that one.

Dominic May



Good news: A limited number of copies of *TV Zone* #67 are now back in stock. Readers recently issued with a credit note should re-order.



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NUMBER 6 AT 30



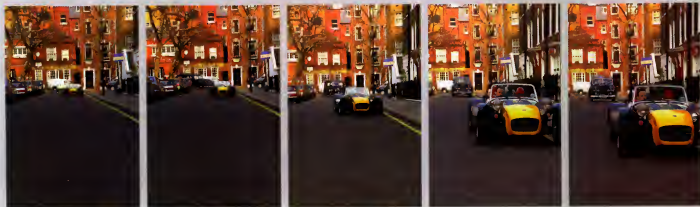
For its few episodes made, *The Prisoner* has had a remarkable impact over the 30 years since it was first transmitted. An enduring visual of the series, and one which was on screen for a very short time in the opening title sequence, was the street where Number 6 (aka *The Prisoner*) lived.

Perhaps the reason for the memories this street invokes is the mystery it starts. Who is in the mysterious hearse; why are they following *The Prisoner*; why do they gas *The Prisoner* to send him on his journey to *The Village*, and, most importantly, who are they working for?

So typical of the series, these are questions which are never answered, and the replaying of the abduction each week only reinforced the strangeness of it all.

Now, in 1997 the anniversary of the start of the series has not gone unnoticed by its fans. The *Prisoner* 30th Anniversary Celebrations took place at London's Great Western Royal Hotel on 15th March – see box opposite – and to get the celebrations on their way, *The Prisoner* Appreciation Society, Six of One, re-enacted the arrival of *The Prisoner* at his house at the original location.

Pictured above is the original scene, and on these two pages are the '90s version...



Once again 'that car' drives up this street, but this time there are no abductions...



THE PRISONER AT 30 CONVENTION

"Unfortunately, Patrick McGoochan cannot join us this year, but we will get him one year – even if we have to bring his ashes over from America!"

Despite the absence of the show's undisputed star and co-creator, Six of One's Thirtieth Anniversary Party celebrating the cult 1960s series *The Prisoner* paid a fine tribute to the work of Everyman Films. Few contemporary critics could have predicted that the show would seize the public's imagination and the spotlight for 30 years. Number 6 escaped from The Village eventually, but McGoochan has never escaped from its success.

150 attendees gathered in the Great Western Royal Hotel, Paddington, on Saturday 15th March 1997 to hear 32 guests reminisce about their experiences in a programme that combined rare video footage, displays of costumes and set paintings and even a Lotus-7 parked as a special VIP. After an amusing resumé of 20 years of Six of One itself, Alexis Kanner provided a fascinating insight into the thought and direction of this unique, off-beat and yet popular action series. Twelve-hour shoots were apparently standard and the toll on people's health made shooting increasingly difficult. Kanner also spoke about a planned spin-off series featuring Number 48 and The Butler which would have featured the 'escape' continuing-on from the end of *Fall Out*, the final episode of *The Prisoner*.

Numerous later guests, including Frank Maher, James Bree and Gino Marrotta, reinforced the view that McGoochan was the creative drive behind *The Prisoner* and paid tribute to the professionalism and enthusiasm which forged inspired team work and outstanding technical results. Peter Brayham, stuntman, spoke of the athleticism exhibited by the actors as they worked together, and vividly remembered the times when stunts would go wrong and McGoochan would take a punch in the ribs!

The programme continued with Ed Ball, ex-lead musician from The Times, singing four acoustic tracks including his legendary *I Helped Patrick McGoochan Escape*, while Frank Ratcliffe from copyright holders PolyGram TV confirmed that the new *Prisoner* movie was in an "active stage of development". Between the panels and contributions from author Chris Gregory and Graham Nearn, owner of Caterham Cars which makes the Lotus-7 kit car, people were given the chance to see clips and behind-the-scenes footage, hear different musical arrangements of Ron Grainer's theme and again see a BBC Wales documentary on the 1993 PortmeirionCon, the annual gathering of Six of One. Light-hearted relief was provided by a quiz, caption competition and a 'Dreamy Party' which rounded-off the evening.

The last word goes to Dave Barrie, the founder of Six of One: "When I look back I am amazed – I never thought we would have 3000 members... and be here today 30 years after the show was made." He neatly expressed the audience view that *The Prisoner* was a television enigma that will continue to confound for many years to come.

Chris Perry



Above Left: The reverse view of the street, with the tower of Westminster Cathedral in the background.

Above Right: London's cable Channel One produced a news item on the re-enactment, seen recording the event.

Bottom Row: Also pictured are fans of the series who came along to add some colour to the proceedings. They are Vida Lyons, ex-teacher Carol Ludlow, Lollipop Lady Glenies McCairns, Tesco shelf-stacker Simon Morley & IT Manager Nigel Kitcher.

Tim Jones of Pinner Funeral Directors Bradley and Jones drove the hearse, and the Prisoner-style car was driven by Jason Sutherland, Sales and Marketing Manager of Caterham Cars.



memory alpha



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Do You Know?

Another appeal this month thrown open to readers...

My query concerns a children's tv drama shown in about 1975. It featured a group of teenaged schoolkids who 'visited', or stayed at, an old house. On the main stairway of this house was a round window and every time one of the boys looked through it, he could see a different scene to the one actually in existence outside. That's all I can remember, but I think the storyline had a 'spooky' theme. Does any one know what this series was called?

Jackie Marsh, Bedfordshire

IF YOU CAN HELP SOLVE THIS MYSTERY CONTACT MEMORY ALPHA AT
ONE OF THE ADDRESSES GIVEN ABOVE

FEEDBACK

Your answers, updates and responses

Memory Alpha has been swamped with people who knew that the programme Andrew Badley mentioned in Issue 88 was North Star. Thanks to you all. Here's just one of the replies:



Greg Evigan in TekWar

North Star was a pilot produced by Universal in 1985, starring Greg Evigan (B J and the Bear and TekWar) as astronaut Jack North. The show's premise was that during a spacewalk to study the sun, Jack is blinded by a solar flare. On his return to Earth he regains his sight, but it is found that when exposed to sunlight, his mind, body and senses are enhanced. His IQ increases to over 1000, he can run at over 40 mph and hear a conversation across a football field. There is an unfortunate drawback, though. If Jack over-exerts himself, his eyes turn red and his brain could explode. The plot concerns a scientist who has developed an anti-ageing wonder drug. He finds that the drug is less than wonderful, as it makes the user's subsequent grandchildren sterile. Not wanting to give back his Nobel prize, he sets about destroying the evidence and the only person smart enough to discover the truth is hyper-intelligent Jack North. Jack, of course, survives all attempts on his life and more importantly he comes to terms with the emotional implications of being superhuman.

Gary L Parker, East Sussex

Horsing Around

Q: I have recently read your Season Two guide to Xena: Warrior Princess (issue 88). It reads that Season Two episode 13, *The Quest*, is a mind transfer episode because of Lucy Lawless' injury. Do you know what injury she received and how? I would be grateful for information on any Xena merchandise.

Sue, Merseyside

A: Xena star Lucy Lawless was rehearsing for a sketch on the Jay Leno Tonight Show and fell off her horse, fracturing her pelvis, which was a reasonable excuse not to go into work the following week. As for merchandise, there are three novelizations available and a CD soundtrack which you may find in specialist shops, many of which do mail order. I understand that official merchandising available in America also includes T-shirts, mugs, photos, a poster, a cap and scripts for episodes *The Warrior Princess*, *Dreamwalker* and *Prometheus*, but you may find these more difficult to track down in the UK.

On the Map

Q: Do you have any idea where the Hercules series is filmed? I know it's somewhere in New Zealand. I'm going there at the end of the year and the countryside in the shows is just wonderful, it would be worth a look.

V Morgan, West Midlands

A: Hercules and Xena are filmed in and around Auckland, New Zealand. They use a studio there and often make use of the Auckland National Park. The productions employ



Xena and Hercules: becoming regulars in Memory Alpha



Pierce Brosnan as Remington Steele, the man

a lot of local people, so if you ask around, they may be able to give pointers to exact locations. Both series have gone into hiatus now, but will be starting up again in the Autumn, which could coincide with your visit at the end of the year.

Iron Lady

Q: I recently caught Remington Steele on cable (the Bravo channel). I wonder if you can tell me something about the series. How many episodes were made? When did it first show on television and how long did it last?

Lisa Fan, email

A: When Laura Holt (Stephanie Zimbalist) started her own private detective agency, she discovered that a woman's name didn't bring in much work, so she invented a fictional male boss for herself, Remington Steele. Business picked up, but her clients kept wanting to be introduced to the guy in charge. As luck would have it, a handsome and charming con man (Pierce Brosnan) appeared on her doorstep, and seemed like the perfect guy to take on the role. He and Laura hit it off immediately and were soon solving complex murder plots as a team, while Steele's real name and background remained a mystery. The series matched murder mysteries with easy banter, comic interludes and romance, with Laura and



Stephanie Zimbalist as Laura Holt, the woman behind the man

Remington finally consummating their relationship in a couple of two-hour specials which rounded off the series. It was created by Michael Gleason (who also executive produced) and Robert Butler, and produced by Glenn Gordon Caron (who later went on to *Moonlighting*) and Lee Zlotoff. Janet DeMay played the agency secretary Bernice Foxe in the first season, and was replaced by Doris Roberts as ex-IRS agent Mildred Krebs in the second year. James Read also appeared in the first season as Laura's original partner, Murphy Michaels. Pierce Brosnan famously had to turn down a chance to play James Bond because of contractual ties to **Remington Steele**, but was fortunate enough to get offered the part a second time when Timothy Dalton left, thus sealing his fate as a successful movie actor. There were four

seasons of **Remington Steele**, which started in America in October 1992 and comprised around 96 episodes, plus the two TV movies shown in 1987. In the UK, BBC1 showed the series between 1983 and 1984, and Channel 4 showed it between 1986 and 1987.

Marine Boy

Q: Can you please tell me any more about a cartoon which has not been shown for many years, but which I remember watching when I was much younger (around 1975-1978?) which I think was called **Marine Boy**. All I can remember is it featured 'Marine Boy' who lived underwater in an undersea city, possibly with his family. I also remember he had special 'chewing gum' that he kept in a belt which he could eat to enable him to breathe underwater, possibly a product of his father's scientific experiments (but I'm just guessing). Do you know if any TV channel, perhaps the Cartoon Network, have ever shown or plan to show it?

Stuart Davis, East Sussex

A: This was a Japanese cartoon shown on BBC1 from 1969 to 1970 about the adventures of a boy who travelled through the World's oceans, battling against monsters and villains. He rode on the back of his dolphin, Splasher, and was helped by a mermaid, Neptina. He chewed 'Oxygum' to help him stay under water without coming up for air. There were 26 25-minute episodes made by Seven Arts Productions, but the chance of it surfacing on any channel in the Nineties is pretty slim.



More Japanese cartoon queries - **Marine Boy**

FEEDBACK (CONTINUED)

Regarding your reply to Anthony Wyers's query about **Garry Halliday** in *TV Zone* #85, I can fill in a few more details. There were eight series of **Garry Halliday**, with the first seven being six or seven part serials. The first five were simply titled **Garry Halliday**, and the sixth and seventh, which ran consecutively, were called respectively **Garry Halliday** and **the Secret of Omar Khayyam** and **Garry Halliday** and **the Gun-Runners**. The final series comprised six one-off stories by David Whitaker, David Whitaker & Michael Herald, Richard Wate and various other writers including Douglas Camfield and Terence Longden himself (co-authoring with Michael Herald). 'The Voice' was **Garry Halliday**'s arch enemy, played by Elwyn Brook-Jones. A total of fifty episodes were made by the BBC Children's department. While later episodes were made on videotape, the earlier ones were live, although most, if not all, were tele-recorded on film for later repeat... The only surviving episode of **Garry Halliday** is preserved on film. It is the third episode of the third series, entitled **The Outcast** (while most of the stories are officially untitled, every episode had an individual on-screen title). Assuming that it is a typical episode, the destruction of the rest is no terrible loss, as it is total corn from beginning to end - if it wasn't so old, you'd think it was a spoof!

Name and address not supplied



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I am the set designer and conceptual artist for the 4th season of **Babylon 5**. I'm e-mailing in response to a question in *Issue* #87 of *TV Zone* regarding starbars from Miss P. Greyne. Your answer was initially correct as to their colours: green is for security, red is for medical, gold for commanding officer, silver/gold is for 2nd in command, also silver is used for the rest of the command staff. Additionally, the correct spelling is 'STATbars' not 'stetbars' as misprinted in *The A to Z of Babylon 5*. And finally, they do not refer to rank. An officer's rank is indicated by bars on the epaulettes. I hope this helps! And thanks for a great magazine!!!

Tim Earls, California, USA

Further to *Issue* #86, **Memory Alpha** undertakes that leading man **Adrian Paul** hasn't signed up to do a sixth series of **Highlander** as stated. He has merely been given the option to do so. Meanwhile, the first three seasons of **Highlander** on video are available in American format and should be available in UK-friendly format soon.

Will **Adrian Paul** continue as **Connor**?



CRIME SOLVING MAKING THE TIME...

SATURDAY NIGHT lies at the heart of the weekend, the time most workers and schoolchildren reserve for having a good time. For those who choose not to have a night out on the town, it may mean settling down in front of the telly. BBC's new Time travel drama *Crime Traveller* aims to appeal to that audience, and if figures for the first episode are any guide it has succeeded, drawing in 11.1 million viewers.

Star of the series, Michael French, encapsulates it in a nutshell when he says: "*Crime Traveller* is charming, fun and exciting entertainment for the whole family. It's almost nostalgic in its style, and reminiscent of some of the tv hits of the Sixties and Seventies." The grisly side of murder is brushed aside in favour of pursuing the adventure of uncovering the murderer, with the added twist of going back in Time to witness the actual event first hand. The format of this detective-drama-with-a-twist is indeed what provided the charm of classic series like *The Avengers*, *The Champions* and *The Saint*.

Jeff Slade

French plays Jeff Slade, an average detective who is initially sceptical when the science officer at the police station (Holly Turner, played by Chloë Annett) tells him she has a Time machine. It is a possibility he cannot ignore, however, when circumstantial evidence appears to back up her claim. Eventually he persuades her to take him back in Time to prove it. Once in the Past, he has little regard for Holly's 'Laws of Time', preferring to take his chances and find out for himself what tricks Time has in store for him.

"Slade is a warm, instinctive but incorrigible detective with a sharp wit," says Michael French. "He rarely plays by the book and often finds himself in comically heroic situations."



Crime-busters Chief Inspector Kate Grisham (Sue Johnston), Jeff Slade (Michael French) and Holly Turner (Chloë Annett)

This cavalier attitude is partly what makes Slade an attractively gung-ho hero. The other part of his attraction is the *EastEnders* factor. Michael French is known to all soap fans as wicked womanizer David Wicks and no doubt a sizeable number of *Crime Traveller*'s millions of viewers are loyal *EastEnders* fans.

"I am constantly touched by the public's positive reaction to David, and to myself, especially after the final episodes," says the actor. "However, I decided to leave the programme simply because I wanted to build on this valuable experience and explore other characters both on tv and in the theatre... I was approached to play a number of characters that resembled



Running a Time machine is an expensive 'hobby' for Holly



Jeff Slade

David, but at that time I wanted to do something entirely different, which was the main reason I chose to play Jeff Slade in *Crime Traveller*."

Holly Turner

Slade's partner in crime-busting, Holly, is outwardly reluctant to use the Time machine to solve crimes, but at the same time seems pleased to have someone to confide in. "Holly is definitely not a boffin, but she has been left this incredible invention by her father which nobody but Slade knows about," says Chloë Annett. "Her relief at sharing her secret with Slade builds up a trust between them which gives her the chance to be close to somebody."

It is an uneasy pairing in which Slade seems to take the lead, even though Holly effectively holds the power because she is the one with the Time machine. Perhaps she agrees to co-operate because she is devoted to her father's invention and Slade gives her an excuse to put it into action. "Holly is entirely focused about her work as a scientist," Chloë explains, "but she's a girl with a secret. You don't see much of her personal life. I mean, by the fact that she has a Time machine in her sitting room, you wonder just how much socializing she does."

Chloë Annett has something of a show-business background. Her father is director Paul Annett and her mother is a writer and voice tutor. Her previous work includes a co-starring role in the American mini-series *Jewels*, as well as parts in tv's *Byker Grove* and *Cadfael*. Her two films are *And How to Speak Japanese* and *Double X* with Norman Wisdom. She is currently riding high in tele-Fantasy terms, having just played *Red Dwarf*'s new crew member, Kochanski, as well as starring in *Crime Traveller*.

She must have impressed the producers because she was cast despite keeping her future employers waiting. "I was two hours late for my final audition for Holly, having got terribly caught up in a traffic jam," she confesses. "Not the perfect entrance for a series on Time travel!"



Mystery in the shadows for Jeff and Holly

The Boss

Keeping a bemused eye on Slade and Turner is their boss, Chief Inspector Kate Grisham. The part was originally written for a man, but this was changed when Sue Johnston's name was brought up in casting. "She's strong but with a feminine touch," says the actress about her character. "Warm with a dry sense of humour. She loves bossing them about, especially all of those boys. She has a real soft spot for Holly."

Grisham doesn't have a clue what is really going on, of course, and spends most of her time being exasperated at Slade, who seems to miraculously solve the crimes despite constantly disobeying orders.

"I tried not to make her a tough cardboard cut out," says Johnston. "I've loved

playing Grisham in *Crime Traveller*. The cast, the crew, the scripts and the character have made the entire production so much fun. I'm going to miss it."

Creator

The series was devised and written by Anthony Horowitz, who began his career when his spec script for *Robin of Sherwood*, *Adam Bell*, was pulled off the slush pile in 1985. He went on to write four more episodes of the series and followed it up with the British/French/American co-produced adventure series *William Tell*. He went on to write children's novels and work in film as well as writing for series such as *Chiller*, *Murder Most Horrid*, *The Last Englishman* and

Poirot. It was while writing an episode of *Poirot* that the idea for *Crime Traveller* came to him.

"The challenge for me was to bring a completely new approach to solving detective drama," he says. "To smash the traditional format – the murder, the investigation and then the flashback to the murder. It's a circular format. You always end up where you begin. And it suddenly occurred to me that a Time machine could fit in very easily with that. A Time travelling detective – there was something that had never been done."

"*Crime Traveller* was very difficult to write. The problem was to make the stories as different and as complicated as possible, yet easy to follow and full of humour. I hope it will be fun to watch."

In episode two, the death of Holly's aunt (Mary Tamm) comes under investigation



The Fun of the Chase

Making *Crime Traveller* an enjoyable romp is what the series seems to be all about. Science Fiction writers have been playing with the concept of Time travel since H G Wells wrote *The Time Machine* in 1895 and have found the whole idea to be full of paradoxes. The archetype would have to be Robert A Heinlein's famous short story *All You Zombies*, in which the main character not only goes back in Time to become his own father, but has a sex change and becomes his own mother as well! In television terms, *Doctor Who* was just one of many programmes which took advantage of the mind-boggling possibilities that present themselves when travelling in Time is contemplated.



Jeff's wish to use the Time machine is not met with enthusiasm by Holly

Crime Traveller, by contrast, is more concerned with the fun of the chase than the science or the problems. To get around the complexities of the central idea, Holly Turner has formulated the 'Laws of Time', which Slade does his best to ignore. These laws include not being able to change anything in the Past because it has already happened, not being able to cheat on the lottery, not meeting yourself, and getting back to the Time machine before it makes its scheduled return trip to the Present. The latter adds an extra bit of adrenaline to the storyline as Holly's Time watch counts down the hours, minutes and seconds to the moment she and Slade have to make it back to her flat, or become trapped in a 'loop of infinity'.

Horowitz became quite intrigued by the possibilities of his creation as he was writing the episodes. In the seventh episode, *The Lottery Experiment*, Slade's determination to cheat the 'Laws of Time' and win the lottery takes up most of the plot while the storyline about gold bullion robbers takes a back seat. But the series isn't really about high concepts, and probably never will be. **Crime Traveller** is a light cops and robbers adventure, and after weeks of death and destruction in the Saturday evening slot in *Casualty*, viewers doubtless find it a welcome change.

Jane Killick



Holly Turner



TWO OF THE BARONS LIVE ON MY FRONT DOOR

THE DOCTOR WHO series has been a success story for the BBC since its first episode in 1963. The show has been a hit with audiences and critics alike, and has become a cultural phenomenon. The Tenth Doctor, played by David Tennant, is the most popular incarnation of the character to date. The show's success has led to a new era of Doctor Who, with the BBC commissioning more episodes and spin-offs. The show's popularity has also led to a new generation of fans, and the show has become a part of British culture. The show's success has also led to a new era of Doctor Who, with the BBC commissioning more episodes and spin-offs. The show's popularity has also led to a new generation of fans, and the show has become a part of British culture.

came to know and admire him. Despite his great successes, Terry was always very modest. Remind him that he created the Daleks and influenced almost every child in Britain in the Sixties, and he'd invariably counter by saying that he'd never expected them to succeed. That he'd written the script because he'd had a falling out with Tony Hancock and desperately needed the money. "Take the money and run like a thief in the night!" was how he phrased it. He was astonished by what then happened.

The BBC had viewed *Doctor Who* as an elite show, mainly educational, and producer Verity Lambert had been warned not

The mean machines

It had to happen. Tony Baker, master of *Who* the Fourth. It is up against the Daleks. This is the 10th year of the *Who*'s existence, and the Doctor has confronted with the metal monsters in ten stories. Always winning.

Terry Nation, script-writer of the new *Who* series, is responsible for creating a Dalek entirely his own. Unsurprisingly, he has originally written the script for the Daleks (October 5-10 pm, BBC1) makes everything plain. A Dalek is not a robot. Robots are created (usually by human) Daleks are machine-beings, and nasty with it.

But who are these mysterious machines so popular? It is, agrees Nation, "nausea". They are terrible creatures that just want to kill everything.

"They're terrible, Baker agrees, with selfish. The answer, he adds, is plain. Without jokes, there's no optimism."



Tom Baker under the guiding hand of Terry Nation



Monsters for *Doctor Who*, and an unbreakable association with the series





Survivors: some happiness, but usually doom-laden

to do any monster stories. *The Daleks* was seen as a monster story, and she was sharply reprimanded for it – until the country went Dalek-crazy. An abrupt turnabout was ordered, and Terry was drafted to create another monster for the show. Though the Voords in *The Keys of Marinus* were not as great a success, the corner had been turned for *Doctor Who*. It would continue to present historical stories, but the emphasis was now on monsters – and, naturally, the frequent return of the Daleks over the years. It seemed that the public just couldn't get enough of them.

Blake's 7

Then there was the creation of *Blake's 7*, which Terry always claimed was done through desperation. He'd been pitching ideas to the BBC and could see that none of them had made any impact. Finally, when he'd worn out his prepared ideas, he

came up with one last fling: 'Robin Hood in Space'. The BBC bought it on the condition that he wrote the entire season of 13 episodes. Terry was later to give me a piece of advice as a novice writer: "If an editor asks if you can write something, always say yes. Then panic. And then go home

and do it." Terry followed his own advice, though several of the scripts toward the end of the first season were being written only just prior to their filming.

Another wonderful thing about Terry was his unflinching good humour and patience. He was always a treasured guest at conventions, where he would sit and chat with anyone about anything for hours. He was always amazed that he had so many fans, and touched by their interest and concern. And he loved to hear the rumours that were flying around about him. I had once been 'reliably informed' that Terry was taking over as producer of *Star Trek: The Next Generation* after a lacklustre first season. Terry loved it. "Let's not deny it," he suggested, and waited to see what he was going to be doing next!

Dalek Books

My own involvement with Terry's work (after being enthralled by the Daleks at age nine, that is!) came when an editor asked my advice about a *Doctor Who* book they wanted to produce. I suggested a book on the Daleks, and called up Terry to propose the idea to him. He loved the idea of the book, but admitted that he didn't have the time to do it. "Why don't you write it?" he suggested. As if I needed to think about it! So I wrote my first book, *The Official Doctor Who and the Daleks Book*, with the help and input of Terry and his wife, Kate.

When Terry moved to California, he packed all his old scripts and notes into several large packing cases. These were stored in his garage, and Kate would go out and hunt for anything mentioning Daleks. Terry would then mail them to me, and I'd open each package not knowing what might emerge. A scrapbook his mother had kept; old scripts; his original proposal for *The Daleks* (which I naturally ran intact in the book!); Louis Marx catalogues of Dalek merchandising... It was a wonderful time.



John Peel's novelizations of Terry Nation Dalek stories



Terry had been amused when I'd started working out a Dalek chronology, and told me I'd never manage one. He rarely bothered about continuity in his stories, and had never had much idea of Dalek history. When I did manage to work out a coherent scheme, he was amazed and amused. Then W H Allen began one of their attempts to get him to allow his remaining Dalek scripts to be novelized. Terry had balked in the past, but this time he agreed on one condition: that I be allowed to write the books. Bear in mind that Terry had never seen any of his fiction at this point; he simply had a great deal of faith in me. W H Allen obviously figured that even a novice writer couldn't stop the Daleks from selling, so they promptly agreed and I was turned loose on *The Chase*.

Once again, Terry displayed absolutely no ego. If I wanted to make any kind of changes in the scripts, he would say: "You're the writer; do what you feel is best." I ran everything past him, of course, for his approval, and he was always very supportive. In fact, when I came to write my one *Avengers* novel, I sent him the synopsis for his opinion. It opened with a hunt for a killer gorilla in a small African country. Terry told me firmly that this was a mistake. "Everyone expects a gorilla hunt in Africa," he explained. "Set it just outside London instead." And, he added, the *Avengers* never left England. He was quite correct, and the opening of the book worked far better his way.

He was also a tremendous teller of tales. He'd once attempted to be a stand-up comic – and, again, loved to tell everyone how bad at it he'd been – so he could always manage a wonderful punch-line. He would live up any gathering with stories he'd been a part of, keeping listeners enthralled and amused.

More Blake and Daleks...

The only times I've ever heard Terry say anything negative about anyone were about the producers who'd messed up his shows: he never said anything bad about



Blake's 7, a last attempt, which became a success

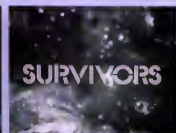
the writers of such stories, knowing that they were doing only what was required of them. He hated the final season of *Blake's 7*, especially the ostensible message that the bad guys win in the end. He talked several times about wanting to write a novel that would pick up at the end of that season and bring the characters back again. I don't think he actually wrote any of this, sadly. And he took great interest when I proposed doing original Dalek novels – we signed the contracts for two BBC Books just two weeks before his death. He loved to see his creations handled properly, and it was only their misuse that annoyed him. John Nathan Turner's use of the Daleks had angered him, and he wanted to see them brought back properly.

Other than that, he was always filled with positive comments. He constantly recommended books that he loved (*Silence of the Lambs* long before it became a best-seller; William Goldman's books on script-writing and Hollywood), or tv shows he en-

joyed – usually documentaries. And he constantly encouraged me in my writing career, always asking me what I was doing next. In many ways, he was my mentor and advisor.

To sum up, Terry was a marvellously creative person. True, sometimes he recycled plots, but that was common in British tv in the Sixties, when reruns were almost unknown, and videotapes not even dreamed about. When unleashed, his imagination was ferocious, and he succeeded in creating images that those of us who have seen them are unlikely to forget. And he created many friends along the way. Though he has gone, his works live on and his influence lives on. The imaginations he's stirred won't soon forget his gifts.

John Peel



MICHAEL ELFON EFFECTING INVISIBILITY

THE adventures of an invisible man are brought up to date in *The Vanishing Man*, the new two-hour tv film starring Neil Morrissey. It is not the first time television has turned people invisible, but this new version was promised to be nothing like its predecessors.

"What we've tried to create is something which is not just somebody fading in and fading out," says Michael Elfon who supervised the special effects. "There's a lot more to it than that. It's visually much more exciting than what people might have done in the past with the Invisible Man. There's definitely none of those rather dodgy-looking cigarettes on wires!"

Neil Morrissey plays Nick Cameron, an air freight pilot who is unjustly thrown into gaol and used as a human guinea pig. He only realizes the true nature of the experiments when his body starts to vanish!

The Gyges Experiment: Doctor Chivers (Dominic Chivers) and Ms Jeffries (Barbara Flynn), surrounded by their henchmen



The police 'welcome' Nick (Neil Morrissey) on his return from a routine flight to Amsterdam



NEIL MORRISSEY



Neil Morrissey, best known for playing Tony in *Men Behaving Badly*, got his first taste of intensive special effects work on *The Vanishing Man* when he had to act in front of a blue screen to become invisible.

"That's a bit weird," he says. "It involved me working entirely on my own, but as long as you focus on what you are doing and act away, it's not too bad. You have to use your imagination a bit more because you don't have other actors to bounce off, but you try and keep a completed picture in your mind."

Neil is quick to emphasise, however, that the project is not just about special effects. He was attracted to it because of the story and the chance to play the lead.

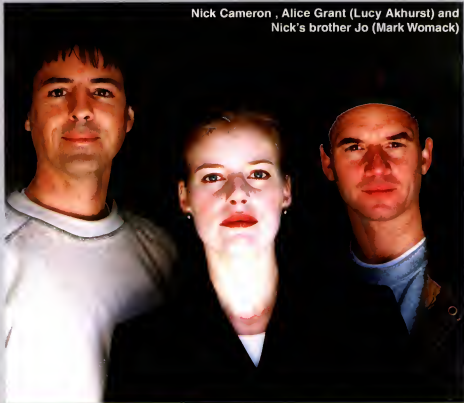
"Acting is a high energy job, and if you have the most pages in something like this, you try to drive the show on and keep things going on screen," he says. "I was full of energy whilst I was in front of the cameras – and off them. I'm a very high energy type of person."

There are hopes that the idea could be made into a series and Neil certainly believes it has potential. "There are so many avenues we could explore. I mean, we have a bloke who can become invisible, with a lovely lawyer played by Lucy [Akhurst], lots of dodgy government types and aeroplanes as well! It lends itself to a series and I just hope that the audience really likes it. A year or two of doing *The Vanishing Man* wouldn't do anyone any harm."

"Neil was great," says Michael. "He was interested in all aspects of our work and he actually came back after we had finished shooting and had a look around to see what we were doing. Everybody really embraced the process. We would be instructing actors in what they should do and what they shouldn't do, and it was beyond a lot of their experience in terms of film-making. A lot of people who were involved had not done any effects work at all and we asked them to do things in a rather odd fashion. It was difficult to explain why they were doing it, but once they see the end result, it will all start to click."

Invisible Props

The actors were often working with people and objects that would be added later by Michael and his effects team. "We used our motion control rig, which is a computerized camera which can shoot moves over and over again, so you put a lot of different elements together in post-production," he explains.



Nick Cameron, Alice Grant (Lucy Akhurst) and Nick's brother Jo (Mark Womack)

"There are a couple of sequences that were pretty complicated – shots that incorporated a lot of camera moves and objects moving that we would have to track and set into the shot... I think the rest of the live action crew were quite pleasantly surprised at how quick and efficient it is in setting up motion control, since it used to be quite slow and cumbersome. You might once have done two shots a day, but we really were able to pre-plan and pre-visualize a lot of things so that on the day things went very smoothly."

Ad Start

Michael works for company The Mill who had been mostly involved with commercials. The Nike advert where the Devil plays football and the Lee Jeans ad. with the jeans floating in Space are a couple of their more recent examples. The Mill was approached to work on **The Vanishing Man** because of their reputation in making high quality work for commercials. "The viewer has higher expectations now," says Michael. "They're used to going to the cinema and seeing extremely realistic effects. The viewer's eye is really quite unforgiving now, everyone's been spoilt. Gone are the days of **Blake's 7**. I think people are going to expect more in British effects-based drama and I can only anticipate more work for places like us."

Jane Killick

BARBARA FLYNN

Barbara Flynn is an acclaimed actress whose television work has included *The Beiderbecke Affair*, *A Very Peculiar Practice* and *Cracker*. She was attracted to *The Vanishing Man* because it was something new.

"It's quirky and very different," she says. "I liked the idea of it the moment I read the script. I think it's thrilling and innovative and that is always a pleasure to say about something."

Barbara plays Ms Jeffries, the scientist who uses Nick Cameron for her experiments in invisibility. "I know she is a nasty piece of work, but I liked my character a lot. She made me laugh. You could say she has a passion for power. She is a very determined, rather mercurial woman who is inspired by this extraordinary idea."

"The *Vanishing Man* is going to be captivating," she concludes. "Especially Neil. He's magic, like a bouncing ball full of energy, and a complete delight both on screen and off."



The visible Invisible Man has some explaining to do...

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FILM REVIEW

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FILM REVIEW

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JERRY O'CONNELL TICKET TO SLIDE

AS Quinn Mallory, Jerry O'Connell visits new dimensions each week in *Sliders*. Yet if he had the chance to leave our plane of reality and travel to an alternate Earth, it is highly unlikely he would do so. Our world has been very kind to the young actor. O'Connell is not only the leading man in a hit television show, but also has a flourishing film career, with major roles in *Stand By Me*, *Joe's Apartment* and *Jerry*

Maguire to his credit. Furthermore, he recently made his professional writing and directing debuts with an issue of the *Sliders* comic strip and a third season episode of *Sliders* respectively. Oh, and he just celebrated his 23rd birthday.

"Everything's been going really well," says O'Connell. "I've been very fortunate. When I graduated from college, I thought to myself, 'You know, maybe I'll try my hand at acting for a while.' It's actually

turning into a career, which has taken me totally by surprise."

Infinite Possibilities

O'Connell first became involved with *Sliders* during his final year of studying at New York University Film School. Realizing that the pilot season was about to begin, the actor asked his agent to find him a suitable role in a tv series. Of all the scripts that came his way, O'Connell was most impressed by the *Sliders* pilot, a Science Fiction adventure series which followed the dimension-hopping adventures of Quinn Mallory and his fellow travellers, Wade Wells (Sabrina Lloyd), Rembrandt 'Crying Man' Brown (Cleavant Derricks) and Professor Maximillian Arturo (John Rhys-Davies).

"When you're an actor and you go up for pilot season, you basically get sent about 100 scripts, 99 of which are pretty dreadful. There are only one or two that really stand out," O'Connell explains. "I remember reading the *Sliders* pilot and thinking, 'Wow, if this went to series the possibilities would be limitless because of the whole parallel universe theme.' So I really wanted it to go on. Part of my original attraction to *Sliders* was that it would be a different show and a different world every episode. The show would constantly be changing. I found that very appealing, and I think the audience does too."

Despite its premise, *Sliders* has faced one problem after another since its debut in March 1995. The series narrowly escaped cancellation during its first and second seasons, while a number of creative disagreements led to several members of the show's production staff moving on, including series creator Tracy Tormé.

Amidst this uncertain landscape, however, *Sliders* itself has gone from strength to strength. Its leading characters have become more believable, likeable and sympathetic than in the pilot, while its storylines



are more unpredictable and imaginative. O'Connell is both proud and relieved that *Sliders* has made it to a third season.

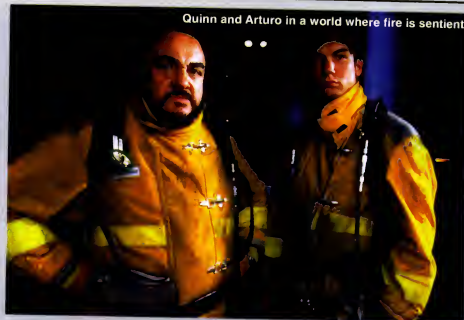
"I really am surprised that we're still around," he admits. "The chances of a show making it past a pilot and then making it past six episodes are pretty slim. But making it to three years is a real long shot. We've had a very good fan base on-line who were really responsible for keeping us on the air, so I'm very grateful to them."

The X-Factor

One of the biggest changes to the production of *Sliders* came when the series moved from Vancouver to Universal Studios in Los Angeles for its third season. O'Connell believes that this has helped the show immensely.

"When we were up in Vancouver for the first two seasons, the weather made it a very dark show," he explains. "It was constantly raining there, which gave *Sliders* a very dark *X-Files* look to it. Now that we're out here in Los Angeles, where it's sunny all the time, the show has a bit of a brighter and more colourful look. In *Sliders*, we go to different worlds each week, and moving to Los Angeles has been like going to a different world, so the move is very in keeping with the show."

The move from Vancouver has meant that the cast and crew of *Sliders* no longer get to spend time with their *X-Files* counterparts, who were based on an adjacent film lot. In particular, Jerry O'Connell misses his regular basketball matches with FBI Special Agent Fox Mulder, alias David Duchovny. When asked who would usually win their contests, O'Connell gives a diplomatic re-



sponse. "I have to say that Duchovny's got the outside shot, but on the inside I can pretty much take him," he laughs. "I have a couple of inches' advantage!"

The various setbacks haven't prevented the very different quartet of regulars from becoming good friends both on and off the screen.

"We're a very amiable group here on *Sliders*," remarks O'Connell. "Working on this show has definitely been one of the best experiences I've ever had with a cast. I'll give you an example of what I mean. I think it was last Thanksgiving that we were shooting on location in Vancouver, and they don't celebrate American Thanksgiving up there. All the Americans were working that day, and we all felt a bit homesick by the end of it. At the end of the shoot, John Rhys-Davies said, 'You know, I think I'm going to have a little dinner tonight – nothing formal, but

just stop by.' When we got there, he had a 25-pound turkey roasted and ready for us! I was like, 'All right, this is my new family!' I think I had a better time there than I would have done with my real family."

Writing and Directing

O'Connell hasn't confined his association with *Sliders* to the small screen. He has represented the series at several Science Fiction conventions, corresponded with the show's fans via the Internet, and even written for the *Sliders* comic strip.

"Working on the comic was a blast," he says. "I studied writing at film school, but with comic book writing, you're not only writing the dialogue, but you're also describing the images that you have in mind. They give you a budget of so many panels and you basically have to budget out your story and write dialogue for it. It was a real treat."

Most recently, O'Connell made his professional directorial debut with a late third season instalment of *Sliders*. "It's a rock 'n' roll vampire episode," he reveals. "Basically, there's this rock band of vampires who go on tour from town to town, picking out their prey from the audience, and Wade Wells gets wrapped up in their scene. It's going to have a nice German expressionistic look to it – very industrial and very monochromatic. It's going to be a lot like Fritz Lang movies such as *Metropolis*."

Rock 'n' roll vampires, dimension-conquering aliens, gun-toting business executives, lawyers, futuristic witch-doctors... Where else would you find such diversity other than *Sliders*? For O'Connell, the two best things about starring in the show are its variety and unpredictability.



The weird worlds of *Sliders*



Third season Quinn



Quinn plays the Judgement Game



Rigours of an equally deadly kind in *Rules of the Game*

"In most series, you're always in an Emergency Room, or a law office, or a police precinct, but in *Sliders* it's a different world every week. We frequently meet ourselves as doubles, so we're constantly creating new characters, and don't get bored of our own characters. It's very tough working on a show where you play the same character every single day for up to eight years, if it's a hit show. It's very limiting. With *Sliders*, the possibilities are limitless."

Looking back at every slide Quinn Mallory has taken over the past three years, O'Connell's favourite took place in the second season episode *Love Gods*. "I really liked the episode where 90% of the male population of the world was wiped out because of a disease, and the remaining 10% were being used for breeding purposes only. I liked that ratio – you're guaranteed a date there!"

Early Breaks

Born on February 17th 1974, Jerry O'Connell was just 11 years old when he first shot to fame as Vern Tessio in Rob Reiner's *Stand By Me*. "That was really a 'right time, right place' sort of thing," he recalls. "They read about 500 kids for the part and I just happened to be the right age and the right weight, and I got it. Working on *Stand By Me* was a terrific experience. I was living in New York City and just doing acting as an after-school, extra-curricular activity, when I got cast in this film that was shooting in Oregon during the summer. So I got to spend the summer in Oregon and had a great deal of fun."

Following *Stand By Me*, O'Connell swiftly amassed film and television credits, including *My Secret Identity*, *Camp Wilder*, *The Room Upstairs*, *Calendar*

Girl and Blue River. Last summer, he starred in *Joe's Apartment* as an innocent young man who moves to New York City, only to learn that his apartment has 50,000 squatters – an army of smart-talking, all-singing and all-dancing cockroaches.

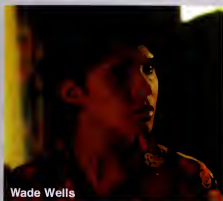
"*Joe's Apartment* was a really funny movie and definitely one of the best experiences of my career," says O'Connell. "First of all, I got to live at home in New York, rather than be flown to Los Angeles or Vancouver. That was really nice. It was also a lot of fun because it was filmed entirely in the lower East Side of New York, in these apartments that were disgusting and would never pass health codes. But that's where you have to go if you want the 'roaches! It was actually the 'roaches in the film who insisted that we shoot it there!"

Although *Joe's Apartment* was not a hit at the American box office, O'Connell is quick to point out that the film has gone on to be a huge hit on video, both in the States and in Britain. "It opened [theatrically] in the States last summer, and there were a lot of big movies out then, so it had a lot of competition. But I really do think that it will become a cult hit on video."

O'Connell's most recent role came in Cameron Crowe's Oscar-nominated romantic drama *Jerry Maguire*, opposite Tom Cruise. "It was such a great experience working on that. Cameron Crowe and the whole cast – Tom Cruise, Cuba Gooding Jr – were all just wonderful. It was such a relaxed environment. It really didn't feel like working; I felt like I was getting up and going to hang out with 10 or 12 of my best friends."



Quinn finds himself under examination in a plague world



Wade Wells



Quinn Mallory

Lucky, Lucky, Lucky

O'Connell's star is certainly in ascendance, but the 23-year-old actor shows no signs of arrogance or pretension. "If I could describe myself in three words, it would be 'lucky, lucky, lucky,'" he remarks. "I've been very fortunate so far in my career and I'm going to ride this wave for as long as I can. I see acting as a job. It's a great job because you meet a whole new group of people every time you walk on a set. It's very unpredictable in some senses, but that's what I think I like about it."

Perhaps his down-to-earth nature stems from the fact that Jerry has British blood in his veins! Before our interview formally began, O'Connell was quick to point out that his father is a British expatriate, which means that he holds dual British/American citizenship. "It's a very good feeling being part of the Commonwealth," the actor grins. "I have family in England - my grandmother lives there, and I have a lot of aunts and uncles there too. They all watch *Sliders* on Sky, which is great."

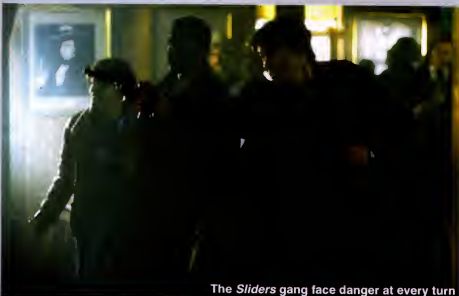
O'Connell is keeping his fingers crossed that *Sliders* will be renewed for a fourth

season, which would begin shooting some time around June. Summing up his time with the show, he says that it has been an invaluable learning experience. "Like my character, I think I've grown and matured over the past three years. Working on the show was a lot harder than I expected. When I started, I just thought, 'Hey yeah, I'll do a tv show', and I now realize just how much hard work it is. But it's been great."

As with shows such as *Quantum Leap* and *Star Trek: Voyager*, *Sliders* ultimately revolves around a quest for its lead characters' place of origin. Does Jerry O'Connell think that Quinn Mallory and his fellow *Sliders* will ever make it back home, to Earth Prime?

"Of course, I would never want us to go home - I want to see us go on forever," he replies. "But I think you would see the show ending with us at home. The show has a sort of *Wizard of Oz* theme - you know, there's no place like home. You have your four characters romping through all these crazy experiences, and I think at the end you'll see them get home. But I also think that no one here would like to see that happen for a long time."

David Bassom



The *Sliders* gang face danger at every turn

THE END OF AN ERA

Spoiler warning: This box reveals important plot points about the latter part of *Sliders*' third season. Readers who wish to avoid spoilers should therefore avert their eyes immediately!

Although several key members of *Sliders*' production staff have bid adieu to the series during the course of its first three years, the show's leading cast has remained intact since its debut. That is soon to change, however, with the third season two-parter *Exodus*, which marks John Rhys-Davies's farewell to Sliding. Davies, a veteran British actor whose credits include *Raiders of the Lost Ark* and *Indiana Jones and the Last Crusade*, recently left *Sliders* after a series of "creative differences" with the powers-that-be. According to O'Connell, Davies's absence is sorely felt by everyone working on *Sliders*.



Drama for the Professor

"We definitely miss him on the show," he explains. "I miss him a lot. He taught me pretty much everything I know about working and acting in film. Also, I think he's perfect for Science Fiction. He's very knowledgeable about Science Fiction, and his character was much like that of the Professor; he was like a professor to me in terms of acting, and working on a set."

"I think his departure is going to hurt the show, but he's moved on and we still keep in touch. I see him a lot on a personal basis and I go flying with him every now and then in his plane."

Following Arturo's departure, Kari Wuhrer joins the cast of *Sliders* as Maggie Beckett. "Kari's very good," says O'Connell. "She plays a very militant female corporal, and it's nice because it throws a whole new military aspect into the *Sliders* group. We've been doing a lot of running around, and there have been a lot more stunts lately. She's fitted in very well."

JOE LARA

THE NEW LORD OF THE JUNGLE



Joe Lara

IN 1913, Edgar Rice Burroughs launched the adventures of the world's original action superhero, Tarzan, with the novel *Tarzan of the Apes*. Following the phenomenal success of his first outing, Tarzan went on to star in a further 23 novels and countless comic strips, as well as more than a hundred films and television series. Today, the legendary Lord of the Jungle is undoubtedly one of the world's best-known fictional characters, and is destined to go down in the annals of history as one of the 20th Century's most successful literary creations.

Redefine

Although Tarzan's supremacy of the action genre has come under threat in recent years from contemporary and classical heroes alike, he looks set to reclaim his rightful position with the new weekly series **Tarzan: The Epic Adventures**. For Joe Lara, **The Epic Adventures** represents an unprecedented opportunity to recreate and redefine the legendary champion of the weak and needy, and take him into a new millennium.

"I feel that it's a real privilege to play Tarzan," the actor explains. "Tarzan's been around for something like 84 years now, and everywhere you go people are excited about the character. Working on this show is a blast; people are spending millions of dollars so I can go out there and live the ultimate fantasy fulfillment!"

Lara first played the role of Tarzan more than seven years before **The Epic Adventures** entered production, in the 1989 telemovie **Tarzan in Manhattan**.

"**Tarzan in Manhattan** was a pilot for a series on CBS," the actor recalls. "When it didn't get picked up, it never really crossed my mind that I would get another chance to play Tarzan. I always knew that

joe lara as tarzan



TVZONE

IN THE EPIC ADVENTURE

TVZONE

I would have loved to have carried on with the character and really get to portray Tarzan the way I saw him, which I've done with **The Epic Adventures**. So it's been real nice to come back to the role after some seven years."

True to the Vision

Lara's presence apart, **Tarzan in Manhattan** has very little in common with **The Epic Adventures**. While the CBS pilot was something of a typical Tarzan offering, complete with a leading character with a penchant for communicating in monosyllabic grunts, **The Epic Adventures** strives to stay true to Edgar Rice Burroughs's original vision, as established in his books. Consequently, Tarzan is intelligent, educated and articulate, and his escapades are no longer confined to the African jungle.

"Hollywood never really capitalized on the novels," says Lara. "They always just did Tarzan in the jungle. Well, there are 24 Burroughs novels that take Tarzan to lost worlds, new civilizations and the court of Europe, so it opens up a whole new spectrum to the show. The series kind of embodies the Fantasy genre and, to a certain extent, the Science Fiction genre."

"It's actually very difficult to make a one-hour programme out of one of Burroughs's books because the books are very involved and very spectacular," he continues. "You have these sensational things that Tarzan is doing and you have to refine that down to what's plausible and feasible to make the story work. It's a crafty little thing we have to do to make the show work."

Many viewers have been surprised to learn that Tarzan's traditional girlfriend, Jane, is largely absent from **The Epic Adventures**. "Jane wasn't really a huge part of the Burroughs' novels," explains Lara.



Tricky situations...

"She was a big part of most of the Tarzan shows and movies, but in reality she was only in about four or five of the 24 novels. So Jane is referred to on many occasions, but she hasn't been incorporated into the show yet because there have been other leading ladies to fill some of the storylines."

Similarly, Tarzan's beloved chimpanzee, Cheeta, has yet to make an appearance. "Seeing as **The Epic Adventures** were going to take Tarzan all over the place, it was felt that having Cheeta and all those other animals would have been very detrimental to the pace of the show. Personally, I'm a great animal lover and would love to have a chimp in the show. That's actually something I'm going to strive for if we have a second season."

A New Tarzan

The 18th actor to portray Tarzan on the screen, Lara credits his illustrious predecessors with creating the Tarzan screen legacy, but he is reluctant to compare his interpretation of the character.

"I think everybody brings their own unique qualities to playing Tarzan," he states. "There have been nearly 20 guys who have played the character, and all of them did something unique. In my case, I'm really trying to give Tarzan more of an emotional depth; I'm trying to delve into his heart and soul, and explore the duality between the call of the wild and the call of

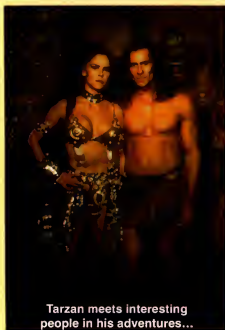


34. Living on those vines



Tarzan, ape-man of action...





Tarzan meets interesting people in his adventures...

civilization. To me, he's the epitome of classic nobility, truth and honesty."

Prior to starting work on **Tarzan: The Epic Adventures**, the actor met with Edgar Rice Burroughs's grandson, Danson, to discuss the role. "I feel a great responsibility about playing Tarzan," he remarks, "and I wanted the Burroughs estate to know that I was committed to doing justice to the character."

Africa Location

For budgetary reasons, **Tarzan: The Epic Adventures** is shot on location in Sun City, South Africa. "Being in South Africa makes a world of difference to our show," says Lara. "We've got an African crew and African directors, and the show has the pulse of Africa running through its veins. You can really feel the culture, and that's something I strive for."

Naturally, the actor frequently yearns for

his America homeland. "I miss my family and I miss my dogs, and there are certain other things I really miss. But I love South Africa. I know that from where I come from, the press was basically all over South Africa for many, many years, and I personally haven't seen any evidence of most of the things they were persecuted for."

Despite his love of America, however, Joe Lara is hardly a stranger to living abroad. After attending high school in southern California, he embarked on a personal tour of Europe, during which he lived in France, Italy and Switzerland. Returning to Los Angeles, he enrolled in drama classes to pursue an acting career, and roles in such screen projects as **War Head**, **Final Equinox**, **Hologram Man** and **American Cyborg** swiftly followed.

Competition

Lara's latest vehicle is the first series to mount a serious challenge against the current darling of action-fantasy television, **Hercules: The Legendary Journeys**. Asked who would win if Tarzan faced Hercules in combat, Lara is obviously taken aback.

"That's a very tough question," he laughs. "I'm sure that they both have their strengths, but it's not one of those things I try to ponder. I think if Tarzan and Hercules met they'd probably shake hands and realize they don't have to fight. I don't think either of them have anything to prove!"

In America, **The Epic Adventures** has already been a solid ratings winner, and the odds of a second season being produced are promising. Lara is pleased with the show's progress, and hopes that it is allowed time to develop into a long-running hit.

"Given the incredible amount of work that everyone, including myself, has put into the show, you can't help but want it to be a



number one hit series," he states. "I'm very happy with the results we've had, with basically very little publicity and hype. I believe that we were the number one show in our time slot for all of New York, and our ratings have gone up over 100% in every market since the pilot. **Tarzan** is a show people have to discover for themselves. They're going to have to fall upon it, and once they see it, they'll realize that the show has a very good look, good performance value and good, compelling storylines."

The continued success of **The Epic Adventures** will ultimately depend on whether audiences are willing to embrace Tarzan as they head into a new millennium. Lara firmly believes that Tarzan's appeal is as strong today as it was 84 years ago.

"I think the spirit of the things that Tarzan represents — that tremendous freedom and the 'animal calling man' quality — still lives in all of us," he explains. "It's been my intention to bring those things to the show. People don't really know why they're attracted to him, but I think it's that primal side in all of us that sort of captivates us. It's like when we see wildlife documentaries; they appeal to our animal and instinctive side rather than our cerebral side."

Joe Lara, meanwhile, is certainly making the most of his role. "I'm very thankful to be working and very thankful to be playing Tarzan," he states. "This job has afforded me the opportunity to meet and work with some tremendous people. I'm so very fortunate. We just take it one day at a time and try to do the best we can. I am looking forward to a second season because I think that things can only get better and better as we go."

David Bassom



MARY KAY ADAMS

THE BEAUTY BEHIND THE BEAST

NOT MUCH was known about the Klingons when they made their first appearance back on the original *Star Trek* series in the 1967 episode *Errand of Mercy*. Conceived as a nasty, ill-tempered warrior race with a hunger for power, they were a constant threat to the stability of the Federation. The Empire enjoyed a glorious revival in 1987 with the arrival of *Star Trek: The Next Generation* and Michael Dorn's vivid portrayal of Starfleet's only Klingon officer, Worf. The series also introduced viewers to some rather curvaceous Klingon females, including the duplicitous duo of Lursa and B'Etor. More recently, a Klingon female named Grilka made things uncomfortable for Quark on *Deep Space Nine* when she forced him to marry her.

"The only audition I ever had for *Star Trek* was years ago in New York, when they were casting *The Next Generation* pilot," recalls Mary Kay Adams, who plays the gruff Grilka. "It was just one read-through and nothing ever came of it. I grew up watching the original *Star Trek* and have always been a fan of the show, so I was psyched and tickled pink when I was called in to audition for *Deep Space Nine*."

Auditioning for the Empire

"I was very excited when I got the script for the first episode in which Grilka appears [*House of Quark*]. I remember laughing out loud when I read the scene in which she tells Quark to get his hand off her thigh and it was then that I said to myself, 'I want this role.' So I went in and read for the producers. They called me later that same afternoon to tell me that they liked what I did and to ask me to come back the next day and do it again. I went back in the next day, which coincidentally was the same day my nephew was born, and did the whole thing again. They seemed to like it and when I got home later on that day I found out that I had the job. Needless to say, I was flying high."



Mary Kay Adams



Star Trek: Deep Space Nine
Quark has to face the consequences
of lying in *The House of Quark*...



...and he has to
comply with
Klingon customs

Having watched the original *Star Trek* series, Adams was already familiar with the Klingons and what they represent. However, the character of Grilka called for her to be a little bit different from the average Klingon.

"I find her to be enormous fun and I connect with her on her power, strength and determination, all of which make up the stereotypical Klingon. What I also appreciate under all of this is the writers' sense of humour with the character and her lines. I get the chance to make some of those lines funny and in doing so end up making Grilka very sexual. She is not a creature or a monster. There's a great deal of energy in the sexiness of the character and the fun of it all. I just adore her, I really do."



Grilka makes a conquest...

Making-Up

While their temperament has changed very little, the Klingons' physical appearance has gone through quite a metamorphosis thanks to a variety of new make-up techniques. Prior to beginning work on *Deep Space Nine* Adams reported to the show's make-up department to have made a mould of her head and a plate of her upper teeth. The make-up artists used these as a basis upon which to construct the various prosthetics that would eventually transform the actress into her alien alter ego.

"When you show up to actually start filming all of the appliances are already made and are on Styrofoam heads just waiting to be applied. The woman who does my make-up on the show, Camille Calvey, is a wonderful, multi Emmy award-winning artist. Because she's so nice and so very good at what she does, as are all of the make-up crew, it makes the whole process go very quickly. They're all really quite amazing."

Quark (Armin Shimerman) gets more than he bargains for when he kills a drunken Klingon in *House of Quark*. Grilka, the dead warrior's widow, hunts down the Ferengi barkeep and forces him to marry her in order to retain her deceased husband's house and property. Adams recalls the episode with great fondness and, despite the tempestuous onscreen relationship, finds her co-star Armin Shimerman to be a kind and generous individual.

Fun on the Promenade

"I'm not saying this just to sound sincere but working on *Deep Space Nine* is by far the most fun I have in Los Angeles as an actress. A good part of this is because of the whole atmosphere on the set and that I am blessed enough to work with Armin Shimerman, who is a king among men. Armin truly is a wonderful man, a great actor and an extraordinarily generous individual. He makes working on the series a terrific amount of fun.

"A favourite story of mine that illustrates just how generous Armin can be took place one day in the make-up trailer. About halfway through the process he came over to me and was very direct as he said, 'Listen, Mary Kay, we have very long days here. Because of that all this stuff on your head really starts to feel oppressive after a while. Sometimes you may get a little claustrophobic and find it hard to concentrate; you might also feel as



Quark's problems grow with Grilka around...

though things are going on all around you and you don't know what's going on. Don't worry about it. It happens to everybody, including myself. If that ever happens, just take me aside and we'll take a break or do whatever we have to do to get you through it."

In addition to extolling the virtues of her onscreen partner, Adams is just as complimentary when talking about the entire **Deep Space Nine** crew. "They are extremely professional and talented people who are very giving to the actor. This is especially true of the way they treat guest stars who, on some other shows, may sometimes get pushed aside in preference to the stars. This has never been the case on **Deep Space Nine**. Even simple things such as between takes setting up chairs with fans in front of them for the guest-stars, or having the wardrobe people right there to take off the heavy leather costumes so that you don't overheat make things that much easier. They're all so sweet and sincere. Everyone is there to do their jobs and they do them exceptionally well."

Profitable Returns

Nearly two years after appearing as Grilka, Adams was called in by **Deep Space Nine**'s producers to audition for the role of a Bajoran. She lost out on the part, but was surprised to discover the reason was that the producers were planning to bring Grilka back during the show's fifth season. In *Looking for Par'Mach in All the Wrong Places*, the feisty Klingon finds herself in the middle of a romantic tug of war between Worf and Quark. The actress



Back to *Star Trek: Deep Space Nine* in *Looking for Par'Mach in All the Wrong Places*



The Klingon make-up has undergone a variety of new techniques

was happy to reprise her role and was especially pleased to be directed by Andrew Robinson who plays DSN's resident Cardassian, Garek.

"Andy is terrific," she enthuses. "He has very clear ways of articulating and communicating his ideas. He is also gracious as well as humble in saying, 'Well, I'm not really sure about that,' and deferring to, say, the director of photography or somebody else who knows a little better what he may want. I really admire that. Some people in this town aren't honest enough to say, 'You know what? I'm not really sure.' They pretend that they know and then everybody either gets upset or strays off the road for a bit and has to spend time getting back on course. That didn't happen with Andy. He is so giving and very open to everybody's ideas."

Cut scenes are part and parcel of weekly television, and Mary fondly remembers one example. "There was a scene between Armin and I which would have closed the story, and it was one of the best scenes I've ever done because it was purely organic. Armin did something I didn't expect which was grab me around my waist. When that happened we had that moment of 'Whoa!' Nothing was orchestrated or practised, it just happened. Experiencing those moments are what really makes my job extraordinary for me."

Na'Toth or Nothing

The same week in 1994 that Adams auditioned for the role of Grilka her agent also arranged for her to meet with the producers of *Babylon 5* to discuss a part on that series. She had no idea that they were interested in offering her a five-year contract to appear as Na'Toth, aide to the testy Narn Ambassador G'Kar. Although flattered, Adams was reluctant to make such a long-term commitment.

"I really wasn't that keen on spending five years in a rubber head," she says. "I'm not that old and I only have a certain amount of time to look the way I look because, as we all know, Hollywood isn't banging down the doors of older women. I said, 'Thank you, but I can't give you that long of a commitment.' Then they asked for a year and we actually got them down to one season. That was amenable, so I went to work as Na'Toth."

"Apparently they had trouble with the character from the very beginning," Adams explains. "I was the third woman to take on the role. One of the women they cast didn't even last a day because of the make-



An awkward moment in *Babylon 5* as enemies Londo and Na'Toth in *Babylon 5* face each other

up. You had to wear a full rubber hood that they pasted on a face mask. So the only part of your skin and real face were directly underneath your eyes. From what I understand, the woman got so claustrophobic when they put this on her that she immediately started ripping it off.

"They must have gotten tired of trying to find a woman who wanted to work in that full rubber hood because Na'Toth is no longer on the show. I know that I was used the bare minimum on the series and ended up doing only two episodes for them, although I was in the opening credits the entire time. I didn't quite under-

stand why I was contracted to do a certain number of episodes and then did only two. In the end, they decided to sort of wean the character away. I thought it was a shame because at least for the time I was there, I could have done a great deal more. It was a pleasure to work with Andreas Katsulas, who plays G'Kar. He's such a wonderful actor and a great man. There were other people on the show it would have been fun to interact with, but when I went in it was almost like being a glorified extra. I was never given the opportunity to make the character into something. While the people behind *Babylon 5* don't



Babylon 5
Mentor and superior G'Kar
(Andreas Katsulas) with Na'Toth

have anywhere near the budget that **Star Trek** does, I think they produce a show that's visually exciting and has an interesting story line. I really appreciate the fans who get into it as an alternative to **Star Trek** but I wish that I had been given a chance to do more."

The Advantages of Rubber

While some actors may find the idea of performing beneath layers of rubber and glue disconcerting, Adams finds it an exciting prospect. She tries to turn the disadvantages into advantages.

"If you were to talk to anyone who's played an alien on **Star Trek**, including Armin, the first thing they will say is that working on the show is like doing Shakespeare. The brush strokes are so broad and the characters much bigger than life. So you get the chance to tap into any type of classical training that you've had. I feel that, at least most of the time, the make-up helps you to do this because you have to fill in this character who has been created all around you. You have to believe in the role and commit to it and in doing so it becomes real.

"Usually when you're playing an alien your eyebrows are gone because the prosthetic goes over your forehead. You need to find subtle ways of expressing yourself without the use of your eyebrows, such as tilting your head or making little moves with it as a whole. You also really learn how to use your voice to its utmost."

Despite her recent adventures in Outer Space Adams began her acting career with her feet planted firmly on terra firma. Her first role was Catharine Holly in a stage production of *Suddenly Last Summer* at the Pittsburgh Repertory Theatre in Pennsylvania. "It was everything that I thought it would be -- exciting, scary, fulfilling and the best ride in the whole world," she says enthusiastically.

Career Moves

After graduating from Emerson College in Boston, Massachusetts the actress moved to New York City where she began working with the Shakespearean Repertory Company. A year later she was offered a role as a regular on the CBS soap opera **Guiding Light**. At the age of 21 Adams soon became acquainted with the fame, recognition and money that comes from working on a daytime serial.

"That was a trip in itself," she says. "On the professional side and as a working ac-



Mary Kay Adams as Na'Toth in *Babylon 5*

tor I was grateful for the job. It wasn't once in a blue moon or every other month, it was a daily job. It had its disciplines as well as its demands and pitfalls but I was a working actor at a very young age in comparison to a lot of people. Nowadays, I don't work every day but I have enough jobs to call myself a working actor and don't have to do other jobs to support myself, and that is something for which I am heartily grateful."

Portia in *The Merchant of Venice*, Helena in *A Midsummer Night's Dream* and Lucy in *The Rivals* are just a few of the varied roles in which Adams has appeared on stage. Her film work includes roles in *See No Evil*,

Hear No Evil and *The Muppets Take Manhattan*, while on the small screen she has guest-starred in *Jake and the Fatman*, *The John Larroquette Show* and *Dark Skies*. Her ideal role is that of the strong, romantic female lead in a television sitcom, but for the moment she's happy just to be working.

"I think the rewards of the job are endless so long as you take great joy in the art of acting and in scoring the moment. It's the ability to be able to pretend to such an extent that it becomes the truth, and that's what makes it unbelievably exciting. Every time that happens I just say, 'Thank you God.'

Steven Eramo

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The Plot



Doug and Tony tumble onto the deck of a pirate ship off the Barbary Coast in the 17th Century, in the midst of a fierce sea battle. Forced to defend themselves, they are taken captive by the Barbary Coast brigand Captain Beal. Brought before him, Beal finds them worthless and they are ordered to be put to death, but Armando, a wealthy young boy worth a small fortune in ransom saves them by demanding them as servants. Beal's right-hand man Hampton angrily argues that they should be killed, but as the boy is the nephew



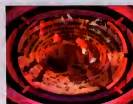
of the king of Spain and a valuable prize if kept alive for ransom, Beal indulges him, a move he soon regrets when they persuade Armando to join them in an escape attempt. Having trekked through the jungle, they find to their dismay that they are on an island. Beal effortlessly recaptures them, and is enraged, beating the child, and setting the brutish pirate Malley on Doug and Tony. By taking the offensive, Doug and Tony manage to survive the fight, which is in-



terrupted by the arrival of the Sheba Queen, another pirate vessel stopping to take on supplies.

Back at the Time Tunnel base, an exhausted General Kirk has been chided for for-

saking his health by Dr Benjamin Berkhart, who is on the verge of enforced military retirement. The next morning, the Time Tunnel scientists get an image on their viewing screen of Armando warning Doug and Tony that two American Naval ships have appeared near the island. Doug and Tony now realize that they are on a pirate supply base in the middle of the Barbary



Coast wars, and that the Naval vessels could start shelling the island at any time. Doug and Tony plot to steal one of the pirate's boats to reach the Naval ship for help. Back at the Time Tunnel, Ray Swain has determined the date as April 10th, 1805, and reaches the same conclusion as Doug and Tony, informing Kirk that their records show that Captain Stephan Decatur will launch a heavy attack on the island later that day.



Meanwhile, Captain Beal has set the Time travellers to work putting up sandbags for defence. While Armando creates a diversion, Doug and Tony throw sand in the eyes of their guards and attempt their escape, but once again Beal is too quick for them, and angrily stakes them out on the beach to drown when the tide comes in. As the Navy attacks the isle, Armando manages to escape from the pirates in the confusion and free Doug and Tony, but the pirates return too soon, and Tony is hit by a bullet and left for dead. Now that the Time travellers are split up, Kirk is forced to postpone the transfer.

Tony revives from his wound, and manages to swim out to the Naval vessel, while Doug and Armando are taken back aboard the pirate ship. Tony begs Captain Decatur not to fire on the pirate ship, but Decatur says he must defend himself and his men.

Locating Beal's ship, Kirk attempts to get Doug and the boy off the ship before the firing starts, but inadvertently brings Beal back through the Time Tunnel instead. Dismayed, Kirk calls the security forces in and tries to calm the astonished pirate, but one of the guards panics, and fires at him. Beal returns fire, and taking Ann hostage, flees into the Time Tunnel complex. Cornered on the North Bridge, the terrified pirate declares Ann a witch, and threatens to throw her over the side into the power core. Unable to restrain Beal while he has Ann precariously balanced over the

side of the bridge, Kirk begs Beal to return with him to the control room, where he will show him his ship and return him to it. Just as Beal returns to the control room, Ray loses the picture, but just in time, the image is restored and Beal forgets Ann, running toward the image of the ship in the Tunnel. The scientists activate the Tunnel, and manage to send him back to the 17th Century.

As Beal stands dazed and disbelieving on the deck of his ship, his right-hand man Hampton tells him that they're losing the battle. This bad news concentrates Beal's mind on the immediate problem, and he tells Hampton that they alone will abandon ship, and leave his men to their fate. Again arguing with Hampton, Beal insists that they pause to take the boy Armando, their valuable hostage.

Down below, Doug tries to stop him from taking the boy, but just as Beal prepares to finish him off, Hampton enters and shoots Beal dead. As Hampton prepares to kill Doug himself, the Time Tunnel manages to whisk Doug and Armando off the boat and back onto the island, leaving a shocked Hampton alone and aghast in the cabin, staring at thin air. Realizing that the island is just as dangerous as the pirate ship, the Tunnel attempts to reunite Doug and Armando

with Tony on the Naval vessel, but only manage to transfer Armando to Decatur's cabins. Fortunately, Decatur's own men find Doug unconscious on the beach and bring him aboard, but seriously injured.

Back at the Time Tunnel base, Berkhart, who has been bemoaning his uselessness



in retirement, begs to be allowed to travel back to the scene to save Doug, Armando, and as many men as he can. Berkhart states his case eloquently, claiming that this is a second chance for a useful life, and insisting that Kirk send him.

The General reluctantly acquiesces, and Tony is amazed and grateful to see Berkhart, who attends to them. A bemused and sceptical Decatur listens to Doug and Tony attempt to explain that they are Time travellers to little avail, but accepts Berkhart's medical assistance. As Berkhart follows him out of the cabin to start a new life, Doug and Tony are switched in Time, tumbling back into the vortex.

When they next land at a new destination, it is nightfall, and only one scientist, a Doctor Stiles, is on duty in the control room. As he monitors Doug and Tony's arrival in

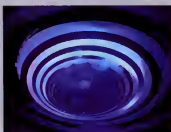


a dry and dusty mountainous desert area, a Time Tunnel technician quietly enters, draws a gun, and shoots him dead. As Stiles falls, he slumps over the control panel, sending a searing jolt through the Tunnel that

fantasy flashback



Beal arrives in the Time Tunnel
(left page, top to bottom,
then right page)



leaves Doug and Tony writhing in agony on the ground. As they call out to the base for assistance, the technician exchanges a component in one of the computer banks and melts into the night.

When Stiles is unable to reply to a routine security check, the alarm is sounded. They arrive to find him dead, and as Kirk orders the immediate area sealed off the scientists are alerted to Doug and Tony's dilemma...

Created by Irwin Allen,
..... Shimon Wincelberg,
..... Harold Jack Bloom
Executive Producer Irwin Allen
Associate Producer Jerry Briskin
Director Sobey Martin
Story Editor Arthur Weiss
Writer Barney Slater
Photography Winton Hoch
Art Direction Jack Martin Smith,
..... Rodger E Maus, Walter M Scott,
..... Norman Rockett
Music stock
Special Effects L B Abbott
Sound Effects Robert Cornett
US airdate February 17th, 1967
UK broadcast history
.. BBC1 (1960s; episode not shown),
..... ITV ('70s),
..... Sky ('80s),
..... ITV ('80s),
..... C4 ('90s),
..... Bravo ('90s)

Background

A powerful central performance from Victor Jory and the exciting and memorable scenes in the Time Tunnel complex are the high points of this adventure otherwise filmed mostly on the Fox island set seen in many Irwin Allen series episodes, usually in *Voyage to the Bottom of the Sea*, but also *Lost in Space* and *Time Tunnel*. It's a rare treat to see one of the Tunnel's frequent in-advent visitors actually get out of the control centre and into the complex itself, and the scenes in which Ann is captured and the scientists must lure him back into the Tunnel are tense and well played. Jory's reaction when, as the ill-fated Captain Beal, he looks over the barrier on the walkway to see the huge power core beneath him is priceless.

After all this, the rest of the story, detailing Doug and Tony's exploits on the island ducking the pirates, can only pale in comparison, but it's a solid adventure with some impressive and beautiful stock footage of the galleons in battle with rich and evocative colours. The same stock had been employed in *Dead Men's Doubloons*, a pirate episode of *Voyage to the Bottom of the Sea* the previous year and, suggests the excellent documentary *The Fantasy Worlds of Irwin Allen*, and Allen's legendary 1957 turkey *The Story of Man-kind*.

Most of the episodes of *The Time Tunnel* were aired in the order they were filmed, with only a few earlier episodes being shuffled around for maximum effect, but *Pirates of Dead Man's Island* is an exception. The tenth episode filmed, it was held over until an airdate that would appear to suggest sweeps week, a period in November and February when US TV networks traditionally air their strongest fare to get maximum ratings that determine their ad rates. As a consequence, it would seem this episode was clearly judged by all concerned to be one of the strongest in the series, even though it became episode 23. Certainly, it is one of the episodes most often remembered and referred to.

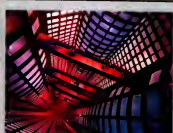
If it wasn't for Carroll O'Connor's superb turn as Colonel Southall in *The Last Patrol*, or Joe Maross' definitive Custer in *Massacre*, then Victor Jory as Captain Beal might very well have qualified as the series' best guest performance. It is certainly the most energetic. Although he was in his sixties, Jory was a strong, powerful man, and Lee Meriwether has told many times how she ended up exhausted and badly bruised after her scenes on the North Bridge. Although there was indeed a

Credits

Dr Douglas Phillips Robert Colbert
Dr Anthony Newman .. James Darren
General Heywood Kirk ... Whit Bissell
Dr Ann McGregor Lee Meriwether
Dr Raymond Swain John Zaremba
Captain Beal Victor Jory
Armando Pepito Galindo
Dr Berkhardt Regis Toomey
Captain Stephan Decatur
..... Charles Bateman
Mr Hampton James Anderson
Mr Johnson Harry Lauter
Spanish Captain Alex Montoya
Malley Fuji



fantasy flashback



Stephan Decatur assigned to clean up the Barbary Coast, there doesn't appear to have been a real Captain Beal. Most of history's famous pirates lived and died in the previous century.

Months, or more likely weeks between



appearing as Beal, Jory appeared as a gangster in *The Frog is a Deadly Weapon*, a weirdly titled episode of

The Green Hornet, the super-hero crime series preceding **The Time Tunnel** in the schedule, and a deposed dictator in *Return to Glory* for **I Spy**. The following season he opened the fourth and final year of **Voyage to the Bottom of the Sea**, as the fanatical alchemist in *Fires of Death*. Cast throughout his career as a vicious villain, other Fantasy credits include the infamous *Cat Women of the Moon*, and the fascinating cheapie *The Man Who Turned to Stone*, while his most prestigious screen roles were in *A Midsummer Night's Dream* (as Oberon), *The Adventures of Tom Sawyer* (as Injun Joe) and *Gone With the Wind*. In the '70s he appeared as a mysterious Indian in *Bad Medicine*, for Kolchak: *The Night Stalker*.

Regis Toomey, a regular on **Burke's Law** with Gary Conway of **Land of the Giants**, was also the bogus politician who enjoys a lengthy ride in the Flying Sub in *The Left Handed Man* for **Voyage to the Bottom of the Sea** the previous season, thus enjoying the distinction of appearing in two excellent Allen episodes. The subplot with Toomey's Doctor Berkhart is fun, but silly, with the doctor staying behind to change the course of history quite drastically by saving 17th Century sailors with

his little black bag full of penicillin (a word which the baffled Decatur pronounces perfectly). Although it's been established that the events in the Tunnel are part of history, rather than an addition to it, it does seem a rather bizarre development! The rather doomed look on Toomey's face when he gets his wish to enter the Tunnel agreed to is almost unintentionally funny.

The variety of Time periods and costumes exploited on **The Time Tunnel** allowed Allen to be even more faithful to his regular performers than usual, and many actors and bit players appeared several times in different roles (Allen regulars John Crawford and Kevin Hagen both appeared four times, twice together!), an actor's delight both financially and artistically. By a quirk of scheduling, Harry Lauter appeared in the 'previous' episode, *Billy the Kid* as the villainous Wilson, and then exchanged his cowboy duds to play Decatur's right-hand man Johnson, although as mentioned, *Pirates* was actually filmed much earlier. Lauter, a veteran of '50s Fantasy cheapies, also appeared as an officer in *Voyage to the Bottom of the Sea* (*Deadly Waters*) and a cop in *Land of the Giants* (*The Creed*).

Both Lauter and Charles Bateman appeared in episodes of **The Green Hornet**. James Anderson appeared in the **Voyage to the Bottom of the Sea** episode *And Five of Us Are Left*. The same year young Pepito Galindo played Armando, he also appeared in a fondly remembered (and much imitated) episode of **I Spy**, *Bet Me A Dollar*. And although the actor who plays Malley is uncredited, it is plainly the fellow named Fuji who plays a thug in numerous episodes of **I Spy** and another classic **Time Tunnel**, the famous Pearl Harbour story *The Day The Sky Fell In*.

Barney Slater was a regular writer for **Lost in Space**, where he had a hand in almost all the very best episodes, particularly during the first season. This was his only **Time Tunnel**. Sobe Martin directed numerous episodes of all Irwin Allen's shows, including almost half the entire series of **Time Tunnel** and **Land of the Giants**.

The trailer sequence for the following story, *Chase Through Time*, is edited slightly differently than it appears in the actual episode, mostly for time.

Jon Abbott





IN EARLY 1978, Australia's Channel Ten commissioned a 16-episode drama series from prolific production company Grundy Television. The network needed a high-profile programme to boost its flagging ratings, and a maxi-series looking at the lives of women behind bars was felt to be an exciting and unusual concept offering wide scope for characterization and drama. Its reportedly controversial content guaranteed press speculation, and a high-powered advertising campaign ensured the new series was on the lips of the public long before it made its debut in March 1979. **Prisoner**, subtitled **Cell Block H** for overseas sales, was thus born to enormous ratings, the fascination of the critics and a storm of inmate watchdog protests.

Stabbing Start

The opening episode follows the arrival of two inmates at Wentworth Detention Centre, a fictional high-security facility in Melbourne. Karen Travers (Peta Toppano) is a housewife who fatally stabbed her abusive husband in an unintentionally amusing *Psycho* rip-off, while Lyn 'Wonky' Warner (Kerry Armstrong) is a country girl who buried alive a child in her care. Viewers are introduced to life behind bars through the eyes of these 'average' people – it later transpires that neither is really guilty – and the insular world of the series is established with great economy as the pair come to terms with their incarceration. Indeed, many of the series' most celebrated trademarks – hands in the clothes press, symbol of prison power, and frequent use



New inmate Lyn Warner is not impressed!

of the word 'bitch', for example – are present in the earliest episodes.

The women the newcomers encounter are a varied bunch, each serving a dramatic purpose. Lizzie Birdsworth (Sheila Florence) and Doreen Anderson (Colette Mann) are the bickering comedy relief, while Margaret Laurence's working girl Marilyn Mason provides sex appeal. 'Mum' Brooks (Mary Ward) is the voice of reason and stability among the women, in direct contrast to the violent excesses of virtually psychotic predatory lesbian Franky Doyle (Carol Burns). Finally, feisty red-haired murderer Bea Smith (Val Lehman) is the 'Top Dog'. Uncompromising and quick to anger, Bea is neverthe-

less a natural leader. Before long her sense of morality and unequivocal stand on drugs – her daughter died of an overdose – would come to the fore: a useful device to maintain some reality in the face of a conscious decision not to showcase substance abuse.

Although it may be a little difficult to reconcile with a '90s 'kitsch' perspective, reality was actually a major concern of the producers. They modelled their prison on an actual New South Wales gaol for women, and many of the characters and early incidents were based on the experiences of real ex-inmates interviewed during the series' development. As time wore on, a large degree of credibility would be sacrificed in favour of more colourful and extreme plots



'Vinegar Tits' aka Vera Bennett



Meg Jackson, later Meg Morris



Colleen Powell



Mr. Douglas, the man from the Dept

and characters, but this was perhaps an unavoidable progression in a series which ran for eight years and 692 episodes.

It very soon became clear that **Prisoner** was the monster hit Channel Ten was looking for. Those original 16 episodes were extended indefinitely, necessitating a rethink on the scripts and format, and the momentum of the series noticeably slowed while stock was taken. The characters of Murn, Marilyn and Franky (who had proven an extremely popular anti-hero) were removed in quick succession due to the actors' wishes not to commit to longer contracts, while new characters were introduced in tandem with greater screen time for existing supporting roles, such as Doreen and Lizzie. New storylines which catered to longer-term involvement were drafted – Karen Travers was re-tried and released to run a halfway house, for example.

Staff and Stars

The emphasis also shifted more equally onto the staff of Wentworth. They comprised in the first instance prim governor Erica Davidson (Patsy King), thoroughly decent officer Meg Jackson (Elspeth Ballantyne) and acidic repressed officer Vera Bennett (Fiona Spence). This fairly basic dynamic worked well, with Meg and Vera friends despite their polarised views and Erica generally swinging between the two as the situation dictated. Shortly after the restructuring of the series, temperamental officer Jim Fletcher was added to break up the series' female ranks.

Taken male notwithstanding, one of **Prisoner**'s biggest claims to fame was its mostly female cast. It showcased younger talent as well as providing meaty work for older female actors; indeed, many of Australia's best-known actresses cut their television teeth on **Prisoner**, including Peta Toppano, later of **Return to Eden**, and Sigrid Thornton, star of **The Thorn Birds**. Many regulars have since appeared in **Neighbours**, another Channel Ten/Grundy soap.

The stars were deluged with fan mail, particularly from teenagers, who identified with the classic examples of rebellion



Bea and Chrissie exact revenge after the great fire of 1982

against authority demonstrated by the inmates and presented favourably in the series' context. Every school had a teacher who was worthy of the label 'Vinegar Tits', the inmates' nickname for Officer Bennett, while the inclusion of lesbian relationships was both a curiosity and salacious draw – and a source of continual criticism. The producers were always careful, however, to present lesbian characters in a sincere light; when a relationship between two officers was presented much later in the series, the actresses involved specified that

it be treated in the same manner as a heterosexual relationship.

The early changeover to ongoing series was a success, and **Prisoner** continued to enjoy very high ratings as it settled into a bi-weekly watershed slot. In addition to a number of home-grown awards, the series won plaudits in the United States – its first overseas market – for its lighting and camera work, and was in fact the first Australian drama series to be widely sold. It reached British shores in 1987 – the year after it finished on Australian television.



The inmates riot in the third episode



Erica Davidson,
Governor #1



Ann Reynolds, Governor #2



Jim Fletcher

Mrs Davidson



The hated John Ferguson

HIGHLIGHTS

EPISODES 1-4 (1979)

Paroled murderer Bee Smith shoots her ex-husband in cold blood and returns to Wentworth. She reestablishes herself as Top Dog after a violent showdown with arch-enemy Frankie eases the murder of the prison social worker.

EPISODE 20

Franky is shot dead by the police after going on the run with Dorian Anderson.

EPISODES 81-83 (1979/80)

Young inmate Rita Coulson has a gun-toting group infiltrate the prison and free a high-profile prisoner. Governor Erica Davidson is wounded.

EPISODES 117-121

Corrupt male officer Jack Stewart avenges justice for murdering one of the prisoners. A protest ends in tragedy when an inmate falls from the roof.

EPISODES 165-167 (1980/81)

A meek escapee is planned under cover of a show for local children. However, the tunnel running beneath the prison collapses, trapping Bee, Lizzie Birdworth, Doreen and Judy Bryant.

EPISODES 195-200

Bee is transferred to Bernhurst prison, but there makes an enemy of the women with her escape on drugs. She loses her memory and escapes when the wing bringing her back to Wentworth crashes.

EPISODE 224

Officer Vane Bennett is promoted to governor of Bernhurst.

EPISODES 246-249 (1981/82)

Sly Merle Winter takes advantage of Bee's absence in hospital to orchestrate a riot, holding raw officers Steve Faulkner and Janet Conway hostage.

EPISODE 287

Teletest Joan Ferguson - 'The Freak' - arrives and soon earns the suspicion of the other officers when she beehives one inmate saneslate and scares the other wilds.

EPISODES 326-327 (1982/83)

Wentworth goes up in flames as part of a miscalculated attempt by Bee to get rid of Joen for good.

EPISODES 360-365

When Erica Davidson is sacked, officers Meg Morris and Colleen Powell vie with Joen for promotion. A new face, Ann Reynolds, is appointed instead.

EPISODE 400

Bee is permanently transferred when finally goaded into attacking the Freak.

EPISODES 416-426 (1983/84)

Having survived a lynching by the prisoners, Joen finally gets her chance as governor while Ann is in hospital. Lizzie has a heart attack when she discovers that new officer Mr Bridges has been murdering prisoners instead of helping them escape.

EPISODES 456-467

Maria Wintere returns in time to start another riot.

EPISODES 497-501 (1984/85)

Meg Morris and Ann Reynolds are kidnapped by a deranged relative of a dead inmate and left to die in a body-trapped building.

EPISODES 549-552

A terrorist group is held up in Wentworth while attempting to free a drug baron's wife. Several women are brutally shot dead, including Top Dog Myre Desmond.

EPISODE 590 (1986)

Future Top Dog Rita Connors arrives and makes an instant enemy of the Freak.

EPISODES 665-678

Joen succeeds in getting Rita sent to the hellish Blackmoor, but Rita razes it to the ground in a riot. The hideously corrupt Governor Crevan is assigned to Wentworth, where he continues his vendetta against Rita and frames Ann Reynolds. Joen makes governor when Crevan is killed, but it all comes tumbling down when Meg and the other officers expose the situation on a current effere programme.

EPISODE 692

Rita has been diagnosed with terminal cancer, and conspires with a disillusioned Joen to rob a building society. They succeed, but Rita has assured that the Freak gets her final appearance...

Inside and Out

The prison setting provided ample scope for varied characters and plotlines. The stories generally centred within Wentworth on the interplay among the inmates and with the officers, though the focus sometimes moved outside to look at the officers' home lives, the situations of soon-to-be prisoners or the struggles faced by released inmates. Although the faces changed, the series retained certain conventions throughout its run. There was usually a core group of four or five sympathetic prisoners, with 'types' including the tough leader, the old lag, the wacky comic relief and the sensible voice/wronged victim. The most well-remembered gang comprised Bee, Lizzie, Doreen and Judy Bryant, who joined the series at the beginning of the second year. The 'goodies' would always have one or two antagonists to contend with, the best of these being snowdy-haired Marie Winter, callous murderer Nola Mackenzie, sneering Lou Kelly and misunderstood Kath Maxwell. Both sides would face off against the 'screws', aka the warders, and occasionally make deals with the corrupt ones, while various 'guest' prisoners would join in for the requisite 13 to 25 episodes.

Recurring plots included riots or protests, strike action - real or threatened - by the officers, and an endless cycle of harsh treatment leading to prisoner unrest and an explosive situation remedied by concessions and greater freedom... which the prisoners would take advantage of, thus requiring harsh treatment. The level-headed governor would face an uphill battle against untenable directives from 'the Department', and was threatened with the sack at least once per year. Despite this transparency, the series usually acquitted itself well, and the repetition only really became apparent towards the end.

Time Off for Good Behaviour

Following an eight-week period in early 1982 when the major inmates were given a back-seat to allow the actresses some

time off, episode 287 saw the most striking development in *Prisoner's* history: the introduction of the Joan 'the Freak' Ferguson, superbly played by Maggie Kirkpatrick. Ostensibly a replacement for Vera Bennett, the vicious and amoral lesbian officer began a reign of terror incorporating countless inmate bashings and a vendetta with Bea Smith which culminated in a cliffhanging prison blaze forty episodes later. Her arrival injected new life into the series exactly when needed, and as the focus shifted to incorporate her dramatic potential and popularity, so the Freak inversely became synonymous with *Prisoner* in the eyes of the general public.

Original troopers Doreen, Bea and Lizzie

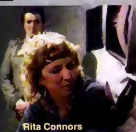


The end of the fifth year heralded a real blow for the programme with the departure of Val Lehman (Bea) and Sheila Florence (Lizzie). The failure to find a suitably strong replacement for Bea set the series adrift and signalled two years of little focus and a high turnover of rather unmemorable characters. The exception was Ann Reynolds, the spirited governor who had replaced Mrs Davidson earlier in the year; the late Gerda Nicholson was never less than excellent in the role.

The producers compensated for these upheavals with more colourful sets and costumes and outlandish plots such as the



The Freak



Rita Connors



Mrs Davidson held hostage



Doreen nurses a sick Lizzie

introduction of three male inmates, charity telethons and waltzes, guest appearances by Australian 'celebrities' and even brain surgery for the Freak after a knock on the head!

Although ratings remained buoyant, the credibility of the series suffered, and its whole style moved more towards short term incident and endless recrimination in place of involving character stories. A policy of recycling old plots was apparently initiated, bringing viewers more riots, another terrorist siege, a second prisoner with communication difficulties, another bomb scare... The series began moving in circles. On top of this, the physical threat of the Freak was watered down, perhaps in response to the constant criticism of the series' casual violence.

Quality End

Happily, the last hundred episodes of the programme brought with them a huge resurgence in quality. Bikie Rita Connors, magnificently brought to life by 6 foot 1 actress Glenda Linscott, was the strong central character **Prisoner** had been waiting for, and her explosive feud with the Freak, who was responsible for her boyfriend's death, returned some tension to the series. Throughout its final year **Prisoner** introduced a number of well-written new characters, tightened up on scripts and took steps to renew its strained credibility. The plots could still be far-fetched – a bizarre escapade on a wayward boat, for instance – but bolstered by strong performances and grounded in a greater realism which afforded storylines such as Rita's sojourn in brutal maximum security prison Blackmoor, the programme was the most riveting it had ever been.

Even at its most mediocre, **Prisoner** remained oddly compulsive viewing. Many theories for the series' appeal have been presented over the years, among them the sensational superficialities of violence, swearing and grisly death. Despite frequent jibes at its perceived wobbly walls, the production standards were actually



Bea Smith's temper gets the better of her again

quite solid for a two-hours-per-week soap opera which demanded action sequences more associated with expensive film series. The truth, however, probably lies more in the characters and a certain kind of viewer voyeurism. Despite the fantastic situations and occasional 'enthusiastic' performance, the characters belonged to a world unfamiliar to the average viewer and, as noted by Australia's longest-serving female inmate, Sandra Wilson – an advisor at the series inception – the inmates represented the underdog fighting to survive, antagonists guaranteed to gain viewer sympathy. Along with the strong female characters, this would also

account for the series' current cult status and also a large gay following.

Prisoner closed its gates at the end of 1986. Despite the high quality of the final year, ratings were slipping and there was a general feeling the series has run its course. Fortunately the production team was given some notice, and the scripts were re-tooled to conclude the series with an ingenious twist which finally put paid to the hated Freak. Unlike so many series, **Prisoner** went out in style, and the fact that it has amassed a huge fan base and returned to British terrestrial television for a full repeat run is testament to its legacy.

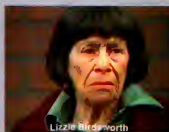
Peter Griffiths



Doreen Burns
née Anderson



Bea Smith



Lizzie Birdworth



Judy Bryant

TV Zone Letters

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It's a Crime

Steve Miller

Stoneycroft, Liverpool

After having watched the first episode of *Crime Traveller* I felt I just had to write in. I mean, I was looking forward to this? We all know that first episodes often fail to impress as much as subsequent episodes but, boy, did this fail.

It wasn't just the acting or the dialogue, or the dreadfully clichéd characters (McBain!... no, er... Slade!) it was the way the Time travel aspect was handled that got me. A recent article in *Radio Times* described 'a plot of quite glorious complexity, in which paradox is layered upon paradox with an impressively sure touch...' and it said it was... 'highly scrupulous in its treatment of Time'.

Anthony Horowitz (the writer/creator) himself said "I'd wake up in the middle of the night sometimes, with ideas not for stories but about logic and Time". Well, maybe he should have given these ideas a little more thought!

Several gaffs just about jumped up and waved:

1) During Miss Annett's first trip three hours into the past, she found her car waiting for her where she'd parked it three hours later, despite the fact that it would've been with her at work. Convenient, eh?

2) The wristwatches changing when they leap back in Time: why? A watch is, after all, a purely mechanical representation of the passage of Time.

3) Slade's injury to the head magically disappearing because "we didn't have it when we left". No: he lived through those three hours and sustained an injury – it happened. What, we can change the past, now?

4) The betting slip: if Time wouldn't have allowed him to benefit in such a way then surely not just the print but the whole slip would have vanished (it wouldn't, of course; he did place that bet, he did go in that shop, the staff would remember him, etc).

5) "We have to be back at the same half-second that we left." As they managed this (and were, in fact, a few seconds early) how is it they didn't see themselves leaving? Chloë Annett sat in the same chair at the same time as her other earlier self. And why have to be back, anyway? Caught in an infinity loop? Do me a favour.

I know all this may seem petty – I know it's "only a tv programme" (sic) – but if this kind of story is to work it needs to be intelligently and thoroughly thought out. Let's forget all this nonsense about 'infinity loops' and 'temporal schisms' if you meet yourself and have some common sense.

I understand that it's an entertainment show and not a science lecture, so by all means, have an exciting, complex story but at least let's have it logical and not just a load of nonsensical, pseudo-scientific pap for the brain-dead Saturday night market.

Think 4D, Mr Horowitz, not just tv.

Join the Hive

Pam Shields

Fenton, Stoke-on-Trent

Dark Skies has started out well and it's getting better. Eric Close seems to be growing into his role and J T Walsh is excellent, although I'm surprised to keep reading that everyone thinks he's the villain. I rather feel that honour goes to the amazing Tim Kelleher as Jim Steele – a very attractive and sinister man with the most seductive voice.

I'd be part of his hive any day!

First Orders

Trisha Poxon

Hockley, Essex

Okay, listen up! This one's on the ground. Our objective is to

secure another series (maybe two) of *Space: Above and Beyond*. It's going to be a real knife fight, so check your six.

We're gonna utilize our literary skills, our eloquence and our powers of persuasion – so look alive.

Our best chance of survival is... to write letters! It has precedence – it's worked before, it will work again.

Okay people. Let's make it happen!

Kept Up

Shannon Davies

Tonbridge, Kent

Can someone please tell me what the BBC have against Science Fiction programmes?

Yet again I find myself screaming at the tv guide when I discover that my beloved *Space: Above and Beyond* has been put off for a week only to be replaced by – dumm, dum, dum – ice skating!! It was bad enough the way they juggled *The X-Files* around.

I heard that the BBC was slightly disappointed by SAAB's slack ratings. I'm not surprised, with its Friday night 11.15pm slot. Most people are out partying at that time or by the time it actually comes on everybody has been bored to sleep and have set their videos to tape it instead.

Why can't we have a mid-week 9pm slot? More people might tune in to it and at least give it a chance. At least then they'll be awake enough to enjoy it.

Get it together Beeb!

TV Zone: And on a similar theme, a letter (also sent to sister magazine Starburst) from a reader in the Conservative party! Although TV Zone does not support any political party,

we thought we'd print it as the letter raises points which appear in every mailbag of TV Zone letters...

Fantasy Vote

Tim Collins, CBE

Westmorland and Lonsdale Conservative Association

Readers of *TV Zone* will have a variety of political views, and some will have no interest in politics at all, but what unites all of us is our love of our favourite genre.

As a reader of *TV Zone* and a Conservative Parliamentary candidate, I thought there might be some interest in what my Party's policies mean for fans of Science Fiction entertainment.

Since 1979, we have set up Channel 4 and now Channel 5. We actively encouraged the growth of satellite and cable stations. We insisted that terrestrial channels should commission work from independent producers, paving the way for the high production values of shows such as *Bugs* and *Crime Traveller*. Our trade union reforms and low costs on employers, together with the immense skills of British technicians have encouraged an explosion of film production in the UK, with several new studios opening and everything from the new *Bond* and *Star Wars* films to *Lost in Space* now underway here. As a result, more of our favourite genre is on British screens than ever before.

If we are re-elected, we will:

Require all programmes to be saved for posterity, as books are now – preventing any further junking of classic programmes, as happened in the 1970s.

Block attempts by the European Commission to limit the import of American programmes, which would threaten old and new *Star Trek*, *Babylon 5*, etc.

Assist and encourage the current huge expansion of multiplex cinemas, bringing high-technology screens to almost every British town.

Encourage the launch of digital channels, on satellite later this year and on terrestrial wavelengths in 1998, making high quality, widescreen, CD-sound broadcasts affordable and putting even more cult programmes on screen.

Maintain pressure on the BBC to make money out of its



properties, ensuring that video sales of old programmes continue and encouraging resumption of production of **Doctor Who**.

As the man who forced the top executives in the BBC to justify their decisions on **Doctor Who** at last Autumn's Conservative Party Conference, my own personal commitments include:

Working to remove the right of individual actors to block the repeat on terrestrial tv of programmes in which they appeared, a right which has recently interfered with repeats of **The New Avengers**, **UFO** and **The Professionals**.

Encouraging the BBC to show **The X-Files** and **Star Trek: Voyager** in regular slots, and in the right order.

Urging BBC2 and Channel 4 to provide proper time slots for **Space: Above and Beyond** and **Babylon 5**.

Pushing for a resumption of **UFO** repeats on BBC2.

I hope to have a chance to enjoy on behalf of those who fight Science Fiction entertainment in the next Parliament.

Bigger Laughs

Julie Benment

Isle of Wight

I am writing to you after the recent letter from Mr Parkinson of Lincolnshire.

I think that the new series of **Red Dwarf** is fantastic. I've thoroughly enjoyed all the new episodes (not to say that the old episodes were bad).

Lister is much better and has and does the funniest things, such as the nostril hair pulling and the bunny slippers.

Kryten has a much better character, is more human and is better this way. He also has an hilarious walk, particularly when he impersonates Kochanski's walk.

Kochanski is really funny. I really like her and I feel sorry for her being amongst a bunch of males who like playing dirty games. She was at her best when the pipes were *squeedaddling* when they should *nureck*. That was hilarious.

Cat - he's ok but his jokes aren't always funny and he's sometimes just too stupid but if he left I would miss him.

Lastly, Rimmer, I loved it when he was always saying the wrong thing and putting his foot in it. I hope overall that in the



Voyage to the Bottom of the Sea
Praise for TV Zone Winter Special #24's feature

new year Kochanski will stay but that Rimmer will come back. So there is five altogether.

Small Drawbacks

Robert Gardiner

Comber

Red Dwarf VII has been hilarious, I feel congratulations all round are heartily deserved. However, I, and I'm sure many other **Dwarfers** feel the same way, there have been some minor drawbacks:

1) The explanation of the **Dwarfers'** return from the dead in *Tikka to Ride*. As Kryten says, the explanation was 'garbled, confused and as interesting as an in-flight magazine printed by *an in-Belgium*'. All that was required was the original ending of Season Six where they celebrate on urine recyc. The new sequence does not make a very auspicious start to the series and robs Rimmer of his one moment of bravery.

2) The introduction of Kochanski. Don't get me wrong. I think this was a great idea - I had always assumed Kochanski would return as a regular someday, but it is the manner of re-introduction. Do you recall *Stasis Leak* from Season Two, where a Dave Lister from five years in the future comes back in time and marries C P Grogan's Kochanski? Surely if Doug Naylor was going to re-introduce Kochanski, this should have been the way, using their new time drive? I cannot believe both Doug Naylor and Ed Bye had forgotten this. What are they going to do? Totally ignore a piece of **Red Dwarf**'s history?

Also, I have often heard about material being cut from the show in order for it to fit into its 30-

minute time slot, so as **Red Dwarf**'s 10th anniversary is coming up, why don't they re-insert some of the material for special edition videos? I'm sure others would like to see it.

Uneven Path

David A McIntee

Stirling, Scotland

Re Deanne Holding's review of *The Dark Path*. When I was going over the page proofs, even I found myself wondering 'why is Kochei acting this way?' As I would have said had you still been doing the interviews, readers may like to be aware that a third of the book was cut before publication as it was overlong. Not all the cuts made were ones I'd have chosen, though, and that includes all the bits that fully explain why the events had quite such a dramatic effect on Kochei/the Master.

There was never any intention of following Ray Bradbury's themes, though, from the start it was intended mostly as a sort of thematic prequel to *Apocalypse Now* (or *Heart of Darkness* if you prefer).

I hope that there are still some things of value in there, however, especially with regard to characterization of the regular and guest characters. For that, though, only time and the sales figures will tell.

Lost Classics

Kevin Kemp

Strood, Kent

Thank you for the news update on the **Lost in Space** film in *TV Zone* #89. It is also good news reading about the possibility of both an animated tv version and a live action modern series being

made if the film is a success (which I'm sure it will be).

Although the original series of **Lost in Space** often gets criticized for some of the camp episodes it contained let's not forget such classics as *The Keeper* and *The Antimatter Man* as well as weird and wonderful episodes such as the distinctly eerie *Invasion from the Fifth Dimension*.

Lost in Space contained some superb technological hardware, such as the Chariot Land Vehicle, the B9 robot and the Space Pod, which was certainly a more pleasing design than *Classic Trek*'s Galileo Shuttle Craft.

The colour season's flight sequences were for the most part superb, as were the ship's sound effects.

Sea Facts

Carole Whittaker

Blandford Forum, Dorset

Following the article on **Voyage to the Bottom of the Sea** in the *TV Zone Winter Special* #24, I had to write to compliment the authors Andrew Pixley and Neil Alsop on an excellent piece of work. Most notable was the listing of the correct episode titles, instead of referring, as so many authors do to the Fox press releases which were all too often incorrect. So were some of their synopses as a result.

Only a couple of points: In the pilot episode, *Eleven Days to Zero*, the leader of the bad guys was Dr Gamma (played by Theodore Marcuse), not the Chairman as it says on page 17. There was a Chairman in the episode but he was Chairman of the Committee to which Nelson proposed his plan to save the world. The same Chairman appears in the fourth episode of Season One, *The Mist of Silence*, and is played by Booth Colman.

The name of crewman Patterson, played by Paul Trinka, was spelt incorrectly throughout the article with only one 't'. Likewise, actor Allan Hunt's (Riley) name is spelt with two 't's, not the single ones in the article.

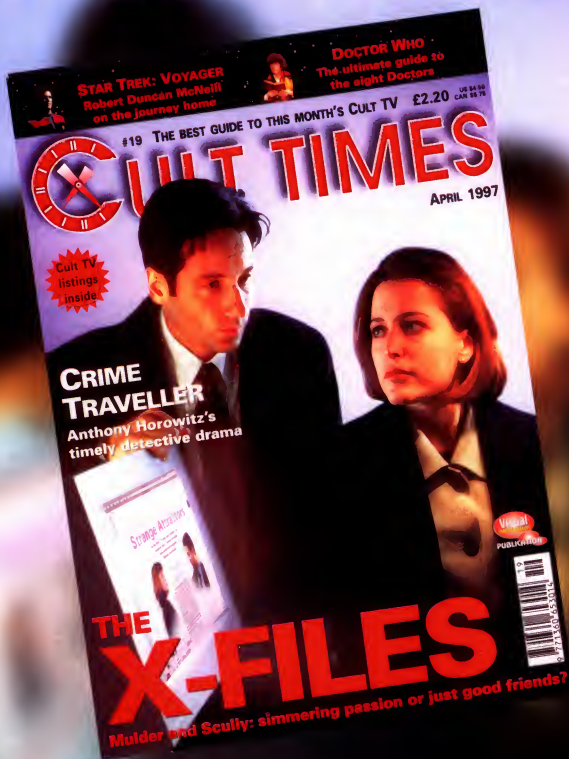
Needless to say these are very minor points indeed and fortunately detract little from an otherwise extremely well-researched and produced article.

TV Zone: That's all from this month's bulging postbag, keep those letters coming in...



Don't miss the latest issue of

CULT TIMES



OUT NOW!

BABYLON 5

D8 THE ILLUSION OF TRUTH

Babylon 5's personnel face a subtler foe in the form of an ISN reporter, who records a feature based on daily life aboard the station. Unlike its predecessor, Season Two's And Now for a Word, this is not a simple documentary but a major propaganda ploy. Mr Garibaldi, meanwhile, is going it alone.

ISN reporter Dale Randall manages to board B5 and persuade Sheridan – by offering the hope that he may be able to inject some truth into his programme – to let him make a film about the station. Conducted by Lennier, he witnesses, among other things, a medical emergency in Down Below and a confrontation between Sheridan and Londo, and interviews Delenn and Sheridan and a reluctant Garibaldi – who makes quite a startling observation about the captain. But then, Garibaldi is not really his own man anymore, as endorsed by a brief flashback. In the meantime, Zack Allen has been made head of security and bears his promotion well, although his vocabulary is straight out of Garibaldi's book and the only difference between them is the follicle count.

At the beginning of the episode there is some levity in various scenes before the mood turns deadly serious as Randall's programme is broadcast. In a classic example of how a clever script can make the camera lie the events recorded become damning evidence of corruption and madness.

News from Mars is bleak, too. The terrorists are still out there, but EarthGov are proud to broadcast a humiliating interview with a rebel who confesses to acts of sedition, and it seems that the days of the Free Mars faction are severely numbered.

The Illusion of Truth is a fitting title for this observation of how creative editing can produce a film which twists reality to fit another scenario. Babylon 5's image is convincingly tarnished and, after seeing this, any sensible Earth citizen would be rooting for its downfall. Clever stuff.

Review by Deanne Holding



DEEP SPACE NINE - SEASON 5

E14 IN PURGATORY'S SHADOW

Worf and Garak are captured by the Jem'Hadar when they journey into the Gamma Quadrant to search for Garak's mentor, Enabrian Tain. Back on Deep Space Nine, Sisko prepares to seal the wormhole to stop an invasion by the Dominion.

Rick Berman and company pull out all the stops to mark the halfway point in Deep Space Nine's current season. Not only are the Jem'Hadar back to wreak havoc in the Alpha Quadrant but Klingons, Cardassians, Romulans and even the rarely seen Breen are added to the mix to spice things up. The result of all this is one of the strongest and carefully conceived plots in the



history of the series. A good amount of the episode is more words than action but all of this talking only helps to build the foundation for what is to come. There is a plethora of short yet rich interchanges between various characters including Garak, Gul Dukat and his daughter Tora Ziyal as well as Worf and Dax, whose relationship continues to heat up. Watch for an amusing little scene involving Worf as he tells Sisko: "At the first sign of betrayal I will kill him [Garak] but I will return the body intact." Melanie Smith makes her first appearance as Tora Ziyal, the third actress to have so far played the part, while Avery Brooks continues to up the testosterone level this season as Captain Sisko. The rest of the cast turn in their usual competent performances. Keep an eye on Alexander Siddig, who puts a subtle yet noticeably different spin on his portrayal of Doctor Bashir.

It is a wonder that the story moves along as smoothly as it does, given the vast amount of Star Trek lore that is used to construct the plot. However, instead of becoming bogged down with details, writers Wolfe and Behr focus on giving viewers a fast-moving and intense 45 minutes of drama.

E15 BY INFERNO'S LIGHT

Gul Dukat joins forces with the Dominion and pledges to retake everything that is Cardassian, including Deep Space Nine. Meanwhile, Worf, Bashir and Garak devise a plan that they hope will free them from the Jem'Hadar prison camp and get them back to the Alpha Quadrant.

The danger with two part stories is that sometimes the second half of the tale does not live up to its predecessor, but here audiences are lucky to be in the capable hands of writers Wolfe and Behr. Together they manage to create enough twists and turns and pack enough action into this episode to make it a worthy successor to the first half of the adventure. One almost feels sorry for Gul Dukat when he decides to join the Dominion – does he really think they will let him and his people control the Alpha Quadrant as equal partners? Of course, this change in tactics only serves to heighten the tension of the story and provides the Federation with an even greater obstacle to overcome.

As Sisko, Avery Brooks is cool yet determined in the scene in which he responds to Gul Dukat's threat to re-take Deep Space Nine. It is a pleasure to see him step out of his office and actually assume command of Ops when Kira and Dax take the Defiant into battle. Michael Dorn makes a show of strength in quite a different way when Worf is used as a punch bag for the Jem'Hadar. The person responsible for choreographing the fights between Worf and the Jem'Hadar should be commended, as all of the scenes were quite fluid in motion as well as being very realistic. Oh well, at least Worf has Dax to nurse him back to health.



Andrew J Robinson turns in a brilliant performance as Garak, particularly during the scenes in which the Cardassian is trying to talk himself out of the fact that he is claustrophobic. Now that Gul Dukat has disowned his daughter Tora, perhaps the writers will capitalize by further developing the relationship between her and Garak.

Overall, this is an exhilarating romp through Space that not only puts a temporary plaster on the treaty between the Federation and the Klingons but also sets the stage for future confrontations with the Cardassians.

Reviews by Steven Eramo

VOYAGER - SEASON 3

BABYLON 5

C18 THE DARKLING

The Doctor attempts to improve his programming by adding the traits and temperaments of several historical figures into his Starfleet database. Unknown to the hologram he also takes on the darker side of each of these individuals. This results in a sadistic and unbalanced Mister Hyde-like version of the Doctor who is determined to survive at all costs.

The character of the Doctor has come a long way since first being activated in the *Voyager* pilot *Caretaker*. While the writers have been able to effectively weave the character into the show's storyline, it is actor Robert Picardo who is responsible for much of the Doctor's development. While the Doctor is still somewhat egotistical and overbearing at times it is precisely these qualities, along with Picardo's wonderful touches of humour, charm and empathy, which have helped endear the character to viewers. For this episode, Picardo worked with the show's producers and offered them some suggestions that would allow him to subtly create the more sinister side of the Doctor. Contact lenses as well as false teeth were used to change the actor's outward appearance while Picardo also altered his speech and both his stance and walk for the Doctor's darker side. He changes the hologram's personality just enough to unsettle viewers while not making the Doctor a caricature of his former self.



The changes in Kes are far less dramatic but her character also enjoys some growth. Not only do we find out that she and Neelix are no longer an item but we also see her falling in love for the first time on the show. Jennifer Lien gets the opportunity to show the playful and serious sides of her character as well as further cementing the bond between Kes and the Doctor.

Except for Kate Mulgrew, Roxann Dawson and Tim Russ, the rest of the regular cast only make a token appearance. If you are a Robert Picardo fan, however, be sure to watch!

C19 RISE

Voyager helps an alien race whose planet is being inexplicably bombarded by asteroids. When evidence surfaces suggesting that these attacks may be a ruse for something else, Tuvok and Neelix take a shuttlecraft down to the planet to find some answers. On route to the surface, their ship crashes and it is up to Neelix to save the day.

Well, the original *Star Trek* series had its cross to bear with the third season fiasco *Spock's Brain*, and it seems to be *Voyager*'s turn with this particular episode. The opening minutes of the story are exciting enough to pull the audience in, especially the shots showing *Voyager* destroying the asteroid and its fragments smashing into the planet's surface. Unfortunately, the episode then plummets as quickly as the fragments. The concept of Neelix, Tuvok and the others using the carriage of an orbital tether to get off the planet and to safety is just not enough to sustain 45 minutes of television, and the events aboard the carriage play out like a lukewarm version of the boardgame 'Clue'. Towards the end of the story you almost wish that you could get under the carriage and help to push it along so that it can all come to an end.



One of the episode's few redeeming features is the interaction between Tuvok and Neelix. After three years the Talaxian is fed up with the condescending attitude Tuvok takes towards him and lets him know it. Ethan Phillips (Neelix) and Tim Russ (Tuvok) do a wonderful job with the material they are given and succeed in adding a new dimension to the relationship between their two characters. While there is little for the rest of the regulars to do, the guest cast fares much better with some strong performances by Lisa Kaminir as Lillias and Tom Towles as the ill-fated Doctor Vatm. Unfortunately, none of these talented actors are able to make this story rise to the occasion.

Reviews by Steven Eramo

D9 ATONEMENT

Affairs on Babylon 5 take a back seat as Delenn is summoned to Minbar to face 'The Dreaming' and the hostility of the Mir clan.

Sheridan spends his third night with Delenn before she has to leave to settle some outstanding matters at home - but she will not tell the Captain what it is she has to confront and nor does she reveal that if she fails she will not return. For it is forbidden for a Minbari to take a mate from another species and she must justify her choice of a human to her family. If she cannot convince them that her reasons are sound she will be forced to remain on Minbar.

Atonement deals with the turning points in Delenn's life, from timid acolyte to member of the Grey Council to her involvement in the Earth/Minbari war, as she 'Dreams' backwards and forwards in Time. It is an episode rich in continuity and surprises: who started the war, for example, and just how important were the events of *War without End*, above and beyond what was revealed at the time. During her recollections she remembers the words and actions of Dukhat as her mentor, but nothing emerges that will support her argument that she belongs with Sheridan - until the true significance of Dukhat's dying words is realized.

Mira Furlan is in great form and it is good to see her in the foreground again, as her acting skills have been sadly ignored this season. Her transition from a shy Minbari not long out of Temple to resolute half-Human ambassador is handled with great expertise, although we have seen her crackle with more fiery energy in other situations and this episode comes across in a rather lower key than expected. The history, however, makes up for it, although it may be lost on those not glued to the story arc.

In the brief time that we have to look at other events, Franklin and Marcus set off for Mars to seek extra help, and because of the quarantine zone around B5, have to take a rather circuitous route. It is obvious that, with only Marcus for company, the doctor is going to feel that it is a very long journey...

Review by Deanne Holding



DARK SKIES

A5 DREAMLAND

6 Low on cash, John and Kim arrive in Las Vegas in the hopes of earning some money, as well as following up an earlier lead. There they meet Howard Hughes who, not realizing that the Hive are behind everything, mistakenly believes that there is a communist plot in his casino. John and Kim investigate and discover that the Hive are digging a tunnel in Area 51 which apparently leads to a secret air force base.

After the disappointing *Dark Days* Night, things pick up with *Dreamland*—but only just. Remember the poker chips from the earlier episode? Well, their significance is revealed here. A new alien creature is also introduced to us in this episode and can be best described as an alien leech, used to remove the Ganglion creatures from a host. We also learn more about Kim and discover that she can pick up alien telepathic thoughts, although she doesn't know what they are saying.

For some reason I can't explain, this episode reminded me of the classic series *The Invaders*. The plot, guest characters and story devices certainly made it feel like an updated '60s series. I half expected the alien implantees to glow bright red and vanish after being shot, with only a scorch mark indicating where they had been standing!

This episode also raises a few questions which will hopefully be answered in later episodes. The two most important ones concern what the US Air Force is hiding at Area 51, and what the Hive are doing with the huge fortune they are winning...

Overall, this episode works as a tie-in with previous episodes, but it's nothing spectacular or extraordinary. Oh, and can someone please tell me who Howard Hughes was? I have no idea.

Review by Edwin Bay



THE X-FILES - SEASON 4

D15 KADDISH

7 Mulder and Scully find themselves battling a centuries old prejudice when they travel to New York City's Bronx district to investigate the death of one of three teenagers accused of killing a Jewish shopkeeper. When the other two teenagers implicated in the murder are also killed the finger of guilt points to a golum, a being fashioned out of mud or clay.

A genuinely creepy episode, *Kaddish* guides viewers through the Jewish religion as well as taking a sympathetic look at the stereotypical prejudices that have plagued this group of people since the beginning of Time. The opening scene showing the creation of the golum is sure to scare people out of their seats, though the creature is rarely seen until near the end of the episode. Instead, director Kim Manners and *X-Files* director of photography Jon Joffin instill a sense of terror in the audience by showing a fleeting glimpse of this being. The force used to attack Mulder and Scully in the synagogue is merely implied, making it that much more terrifying.



When viewers finally get the chance to see the golum it turns out to be not as scary as they may have thought, and indeed, the final scene between it and Ariel Luria is most touching and a real departure from the show's typical ending.

Although the prejudices examined by Chris Carter and his team have been addressed before, the guest cast are not as stereotypical in their portrayal of the Jewish culture. Ariel Luria's strength and compassion are fully realized by actress Justine Miceli, while David Groh is both convincing and powerful in his role of Ariel's father, Jacob Weiss. The one problem with the episode comes in the fact that it was shown out of sequence. It was scheduled to be broadcast the same night as America's Super Bowl Game, but Fox instead decided to show the first episode in the trilogy involving Scully's cancer. Because of this, the episode seems a bit out of place but still makes for good viewing.

D16 UNREQUITED

8 Nathaniel Teager, a Green Beret and POW killed during the Vietnam War, returns from the dead with a mission to avenge injustices committed by members of the United States military service. How can Mulder and Scully stop a dead man who has the ability to disappear at will?

Over the years the pros and cons of America's involvement in the Vietnam War have been debated by scholars, politicians and, most importantly, the men and women who fought bravely. Never one to turn away from a hot subject, Chris Carter has taken this age-old conflict and, with writer Howard Gordon's help, provided *X-Files* fans with 42 minutes of thought-provoking television. It naturally takes Mulder and Scully some time to convince everyone that their murderer is someone who can appear and disappear at will, and the scenes involving the second murder are particularly unnerving, especially watching Teager walk nonchalantly past Pentagon security and suddenly pop up in the office of his victim.

With most *X-Files* episodes it is left to the viewer's imagination as to why various events take place. In this episode, however, Teager's motivation for committing these murders is revealed in a conversation between Mulder and the female government contact who has taken X's place.



While some viewers will not be surprised at just who is manipulating Teager, they will be left unsettled by the way in which these individuals cover their tracks at the end of the story. Sadly, this is something that probably takes place under the public's nose every day in the real world.

It's a pleasure to see Laurie Holden, who has so far been terribly under-used as 'Ms X'. Peter LaCroix, who first appeared in the episode *EBE*, turns in an emotional and haunting performance as Teager, while veteran Canadian actor Scott Hylands plays a crusty Army general to a tee. Mulder's comments to his boss at the very end of the story cut deep into Skinner's very soul and neatly summarize the underlying message that Carter and Gordon are trying to convey to the viewers.

Reviews by Steven Eramo

MILLENNIUM - SEASON 1

DARK SKIES

A14 THE THIN WHITE LINE

9 A murderer is following the exact same pattern used by convicted serial killer Richard Hance, whom Frank Black put behind bars 20 years ago. Black is forced to confront some disturbing demons from his past before he can hope to help Bletcher track down this copycat killer.

Finally, an episode that gives Lance Henriksen the opportunity to show non-believers that there is some passion beating in the heart of Frank Black. The story takes audiences back some 20 years to a time when Frank was still an active member of the FBI. There we see Frank and his fellow officers tracking a serial killer named Richard Hance to his lair. Henriksen does a fine job at convincing viewers that they are indeed looking at a younger version of Frank Black,



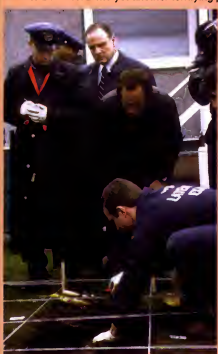
not just by physically carrying himself differently but also by making subtle changes to the manner in which he speaks. While his tone sounds more robust it is also tinged with a hint of innocence. It is nice to see the camaraderie and sense of teamwork shared by Frank and his fellow FBI agents – the sort of rapport which is sorely lacking in the '90s version of the character. The exception to this, of course, is when Henriksen is teamed up with Bill Smitrovich, who plays Bob Bletcher.

Audiences need to thank Jeremy Roberts for stepping in at the last minute to take on the role of Richard Hance. Not only does he manage to strike fear into the hearts of viewers but he also works to gain some compassion. You really feel for Hance when he tells Frank what happened to him on Valentine's Day when he was 14 years old. Of course, the crimes that Hance commits are unforgivable, but this particular anecdote lets you see the human in the monster. The scenes between Roberts and Henriksen are riveting and the two actors feed perfectly off each others talents.

A15 SACRAMENT

8 Frank Black's private and professional lives clash when his sister-in-law is abducted by a convicted sex offender. Although Bob Bletcher orders him to stay out of the investigation he cannot help but become involved. However, even his extraordinary abilities might not be enough to find his brother's wife.

It does not take long for one of the few genuinely light-hearted moments seen so far in Millennium to be twisted into yet another terrifying premise. Even the kidnapping of his sister-in-law



and her probable death does little to change Lance Henriksen's sober delivery of his character. While some viewers may find the actor's portrayal a bit stiff, the way in which Henriksen underplays his character fits perfectly into the format of the series. It is the only way that someone like Frank Black could realistically cope with the sort of cases in which he becomes involved. In this instance, though, it would have made sense for Black to turn up his emotional barometer, especially when arguing with Bletcher about his involvement in the case.

This episode introduces viewers to Frank Black's extended family, including his brother Tom, played in equally stolid manner by Phillip Anglim. At first their relationship seems to be a congenial one, but the abduction of Frank's sister-in-law casts a black cloud over the feelings Tom has towards his brother. At one point Tom blames Frank for the whole incident, and even though Karen Black survives, things will never be the same between the two. This story also implies that Frank's daughter Jordan has inherited her father's unique abilities. It will be interesting to see if this is further touched upon as the series progresses.

Reviews by Steven Eramo

A6 INHUMAN NATURE

9 An investigation into a series of cattle mutilations takes a shocking turn when John and Kim are horrified to find an extra stomach in a sick cow. It apparently contains a healthy young child, obviously 'grown' by the Hive for implantation. They decide to hide the child from the Hive, but Majestic are close behind and want the child as well.

This episode is quite enjoyable and deserves an award for good use of both visual and special effects, both of which help enhance a good plot. The writer (Melissa Rosenberg) has taken the usual cattle mutilation plot one step further and done a good job in the process. From the moment I saw the Greys surrounding one of the cows at the beginning of the episode I was glued to the screen, but things really started to get interesting when the doctor started to pull the rods out of the cow approximately halfway through the episode! There's more to come, but I won't spoil it by telling you what it is. Suffice to say it's all gripping stuff.

John and Kim's relationship is also showing the first signs of change (as well as strain). Having thought about what Robert Kennedy said (near the beginning of the episode), Kim has begun to question what they are doing, saying that the war can do without them for a while; she would like to settle down somewhere and put down roots. John, however, wants to continue the struggle against the Hive, believing that they will never stop attempts to take over the world, and that although Majestic are essentially on the same side, they are going about it the wrong way.

After watching this episode I can say one thing's for certain – I'll never look at a pint of milk in quite the same way again!

Review by Edwin Yau



LOIS & CLARK

D14 MEET JOHN DOE

10 Tempus returns, running for Presidency under the pseudonym John Doe. Using a stolen 'subliminator' from the 25th Century, he convinces the masses to cast their votes for him because "John Doe is a darn nice guy".

After over a month off – February is a rating sweeps month and the show doesn't seem to cut it with ABC – Lois and Clark: The New Adventure of Superman returns to television with one of its most popular villains – Tempus, the Time travelling fugitive – and perhaps the best show of the season. Clark's precognitive nightmares point to his relationship with Lois being doomed, and we all know that romantic bliss can never be sustained, eh? Our star lovers tempt fate with dialogue such as "The future's outlined anyway. It couldn't possibly get any better than this." They're just doomed.

Lane Davies is terrific as Tempus, wonderfully countering the villain's deadpan sarcasm with his mad lust for power. It's no wonder the character has become such a fan favourite. In an enjoyable scene after he has seized power, he sets the city's civil servants on the Man of Steel after a broad daylight bail bond robbery in which the police let the robbers go because Superman did not read them their Miranda rights. The FAA want to see his licence to fly – no licence, he's grounded. The IRS are looking for his social security number and tax returns, and Immigration and Naturalization need his green card – Superman is an alien, after all.

Strong character development, strong script and strong performances, but the elements conspire to a fated conclusion. The love of Clark and Lois is doomed – at least until the conclusion of next episode.

Review by Keith Kole



CRIME TRAVELLER - SEASON 1

A1 JEFF SLADE AND THE LOOP OF INFINITY

7 Detective Jeff Slade persuades science officer colleague Holly Turner, who happens to have a time machine in her flat, to take them both back in time to uncover who was responsible for the murder of an aviation boss.

Based on this first episode, *Crime Traveller* is a hybrid of *Dempsey and Makepeace*, *Bugs* and *Poirot* enveloped in an H G Wells wrapper, and appears to be trying to appeal to the broadest possible audience. If you're looking for genuine Science Fiction, forget it. Anthony Horowitz's script presents the cliché ridden Laws of Time; I wonder who enacted them? The first of these is you can't change the past. Oh dear, but Slade and Turner travel back to take part in past events, so surely the past is constantly being changed with each trip. This initial paradox makes me so glad that *Star Trek's* Brannon Braga is not involved in the scripting – we would have eight weeks of unqualified technobabble to contend with. Fortunately Horowitz generally uses these laws for purely plot device purposes – any detailed interrogation would reveal how farcical they are...

Director Brian Farnham has his work cut out to introduce six regular characters and tell an entertaining story, but manages with aplomb despite a wooden script. Both Michael French and Chloë Annett fail to project much in the way of personality but the early scripts were apparently written well before casting decisions were taken so there could be an improvement forthcoming.

Overall the story was ludicrous, and this was its joy. I spent 50 minutes in front of this silly little series full of wooden characters in daft situations and loved every moment of it. For worthiness I vote trois points, for mindless entertainment value dix points which averages out at the above rating.



A2 DEATH IN THE FAMILY

6 Holly's rich Aunt Mary collapses and dies in a restaurant from poisoning, but by returning to the past Holly manages to become the prime suspect. Can Slade clear her in time?

The media have compared *Crime Traveller* with *Doctor Who*, but generally the only link between the series is the concept of Time travel. Whereas *Who* travels through time and space, however, Slade and Turner only travel back a few hours somewhere on the planet Earth. Actually, the greatest similarity between the programmes is the Time machine in Holly's flat, which bears an uncanny resemblance to the inside of the TARDIS in



the film *Dr Who and the Daleks*. This second episode also has one other similarity to *Doctor Who*: former companion Mary Tamm as murder victim Aunt Mary, complete with continuing inability after all these years to act. We were thankfully spared a CSO giant squid for her to scream at.

Episode Two seems somewhat premature to start introducing family members – we've hardly been exposed enough to the regulars to begin caring about them. The set-up is once again very silly and the series is quickly settling into the mode of introducing a character who you don't see again for 30 minutes – which means you've found your murderer. Grisham (Sue Johnston), Morris (Paul Trussell) and Nicky (Richard Dempsey) continue to back up the regulars but what an actress of the calibre of Johnston is doing here beggars belief. Perhaps the money and hours were good. However Morris and Nicky are fast becoming good entertainment value.

Gobbledgegook persists: "The watch neutralizes the machine. It breaks the loop of infinity." Hope it can mow the lawn too! Funny enough, despite or even because of this I enjoyed wasting another 50 minutes.

CRIME TRAVELLER - SEASON 1

LOIS & CLARK

A3 FASHION SHOOT

6 Slade and Holly are assigned to protect a fashion designer on the receiving end of death threats, but the murder still takes place under their noses. Will a trip back in Time provide the solution?

This episode establishes that some time has passed (pardon the pun) since the series began, with the Time machine referred to as having been used to solve two murders, a blackmail racket and an art fraud. Some character development also occurs as Holly is shown to have feelings for Slade beyond the call of the workplace.

The plot, for what it's worth, is once again predictable and stylistically the fashion show looks like an out-take from *Howard's Way*, but director Brian Farnham does produce some nifty pyrotechnics. Grisham is given slightly more to do, but the acting in general sadly continues to veer towards the trees (although sisters Carol and Amanda Royle both put in spirited performances).

Considering *Crime Traveller* is not too far removed from *Bugs*, it is gratifying that so far no Docklands locations have manifested themselves – definitely a huge plus. Less impressive is Anne Dudley's incidental music which, although pleasant in itself, has been intrusive throughout. Turning the vision off, you'd swear you were watching *Poirot*.

Despite being a long way into the episode before Time travel comes into play, the temporal paradox quota is maintained. Present Holly manages to extract past Slade from a tricky situation without his realizing it, but when he comments to her "That means you changed the past", she responds, "I was the past... Quite different." Oh well, that's okay then. Despite my protestations I can still think of far less pleasant ways to spend 50 minutes.



A4 REVENGE OF THE CHRONOLOGY PROTECTION HYPOTHESIS

5 While Holly is giving a lecture on Time travel, Slade is critically wounded during a hostage siege involving a man called Crowley. Holly travels back to before the shooting, impossibly trying to interfere with the first law of Time.

By this episode *Crime Traveller* was beginning to seem somewhat limited in scope but refreshingly, present day Holly here interacts with past Slade and they work together to try and prevent past Slade's fate, if you see what I mean. It was also damn yet amusing when Slade realized Holly was from the future by virtue of her protruding Time travel machine wrist watch.

Given that writer Anthony Horowitz has given himself the tricky premise of not being able to change the past, *ROTCOP* (doesn't that title just flow off the tongue?) is enjoyably constructed – although if I had been Slade, knowing I was likely to be shot at a certain location, I think I might have made more of an effort to be well away from the area by the time it was meant to happen. The daffiest piece of dialogue was surely as follows:

Slade: "What's to stop me jumping on the next plane to South America?"

Holly: "Oh that's great. And what happens if Crowley turns out to be the pilot?"

Despite a degree of originality I did find my mind wandering during the episode, wondering who dry-cleans that fancy beige suede jacket Slade usually wears. It never seems to get dirty. I have to say I began to feel a little repetitive strain syndrome during this particular 50 minutes.

Point of note: Anthony Horowitz must have been influenced by *Survivors*, as his two children Nicholas and Cassian appear as members of the family held hostage.

Reviews by Dominic May



D15 LOIS AND CLARKS

8 Continuing on from events in *Meet John Doe*, Superman is sent spinning through infinity after stepping into a booby-trapped Time window. Lois has given up hope that her husband is alive when Time travelling H.G. Wells turns up with another Clark Kent from that other parallel dimension Lois and Wells visited last season to stop one of Tempus's deranged schemes.

This episode continues the previous week's exemplary story and themes of romance and powerlust. Unfortunately, it doesn't quite keep up the pace. I don't know if I was looking to pick nits, but *Lois and Clarks* abounded in the goofiness that executive producers Eugene Ross-Leming and Brad Buckner brought to their scripts. Some examples: Tempus throws a secret service agent out of the window in a goofy but not threatening scene; Dragon, Metropolis's most feared cut-throat, is stated to have killed his parents when he was three in a piece of unbelievable and goofy character exposition; and Jimmy gets all excited about his possible date with a recently paroled inmate. It may be unfair of me, but Tim Minear's script for *Meet John Doe* was radiant in comparison. There I found gentle humor, but no such goof.

However, the chemistry between Lois and OtherClark is very pleasing. There's a familiarity and a strangeness between them that's most apparent when OtherClark and Lois almost kiss; it's a passion borne of loneliness. During a flashback dream montage consisting mainly of Lois's previous adventures with Lois and OtherClark, this episode features a theme song composed by musical director Jay Gruska and sung by Celeste Prince, to be heard on the upcoming Lois and Clark soundtrack CD. It was kind-of out of place but nice.

Maybe marital bliss isn't working in the ratings. Maybe the powers that be will decide to continue with OtherClark's search for the lost OtherLois, with Tempus to throw spanners in the works. Maybe season 5 will need to be re-titled *Superman: The Other Adventures of Lois and Clark*. If it is, this episode would make a decent pilot.

Review by Keith Kole



RED DWARF

G7 EPIDEME

G8 NANARCHY

6 Infected by the epidemic virus, Lister finds that there is only one way for survival – the loss of a limb. Ironically, this leads to the solution of what happened to Red Dwarf and to its recovery – almost.

Stopping off at an astral glacier to replenish water supplies, Starbug's crew discover a Leviathan spaceship (which explains, retrospectively, the Jane Austen World AR programme from *Beyond a Joke*) full of personnel frozen in blocks of ice. One of the ice-bound victims (the original Red Dwarf's supply officer) is still 'alive' and just happens to be carrying the epidemic virus, which transfers itself to Lister by means of a grotesque kiss. Drastic action is called for and leads to a one-joke show as *Epideme* segues into *Nanarchy*.

Kochanski's solution to Lister's predicament is neatly handled (apologies), but at the expense of the comedy factor. A throw-away line or two about the fact that Lister has lost his right arm is one thing; to belabour the subject becomes tasteless. However, it does lead to a search for Kryten's nanobots – the self-repair system that abandoned him just before the loss of Red Dwarf. In a neat twist, part of Dwarf is finally discovered in Lister's laundry basket and rebuilt (as is Lister). It seems, however, that the nanobots lack a sense of scale...

Season Seven's closing line – "Guys, we've got a problem!" – is splendid, but the same cannot be said about the means of getting there. A little less emphasis on a physical disability and more attention to variety would have been welcome, as would more focus on the reintroduction of Norman Lovatt as Holly. In *Epideme* the intrusive laughter track in places turns into a screech track of 'audience' reaction and it is not much better in *Nanarchy*. Although *Red Dwarf* closes on a high note, the end does not quite justify the means, especially as Kryten would, surely have dealt with Lister's laundry as assiduously as he had Kochanski's...

Review by Deanne Holding



THE NEW OUTER LIMITS

VOLUME 8

Warner Home Video, £9.99, out 14 April

The *New Outer Limits* has proven an entertaining series, thanks in part to an anthology format which allows the writers to explore everything from alien invasions to the rights of a robot. Volume eight opens with the episode *Unnatural Selection*, a rather topical episode dealing with human meddling in the field of genetics.

When Howard and Joanne Sharp (Alan Ruck and Catherine Mary Stewart) discover they're to become parents, they arrange a meeting with a black market physician to organize some genetic enhancements. The procedure is outlawed for a good reason; there is a one in 10,000 chance that the child will develop GRS – Genetic Rejection Syndrome. At the same time Howard and Joanne become concerned for their neighbours, Tony and Fran, whose own child died a year before...

Unnatural Selection unfortunately doesn't rank as one of the series' high points. The story is predictable to the point where the viewer remains one step ahead of what is happening onscreen – a shame, as the subject matter is relevant in today's world. Rather than giving us an insight into the world of genetics, *Unnatural Selection* quickly descends into a 'monster in the basement' show.



The second episode on this volume, *Afterlife*, is thankfully better. After being executed for a crime he did not commit, Lister Stiles wakes to be offered a choice by a secret division of the military: an experiment in which he will be injected with alien DNA, or execution for real. Choosing the former, Stiles undergoes an amazing physical change – one which allows him to break free from his captors.

Although adding nothing new to the familiar concept of splicing together human and alien DNA, *Afterlife* is an enjoyable episode. Clancy Brown ably portrays a man desperate to prove his innocence, while his alien metamorphosis is shown with some interesting make-up effects (if somewhat derivative of B5's Narn and ST:DSN's Jem'Hadar).

Neither of these episodes showcase the best of *The New Outer Limits*, but they're not bad by any means. They just don't seem to employ the same intelligence that previous episodes have.

Review by Tim Leng

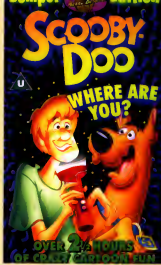
SCOOBY-DOO, WHERE ARE YOU?

THAT'S SNOW GHOST

First Independent, £9.99, out 14 April

Taking a skiing holiday, the gang is greeted by the creepy hotelier Mr Greenway and guest Mr Leech (based on Sydney Greenstreet and Peter Lorre). Having been shown to their rooms Mr Greenway warns the group 'Lock the doors and windows, or the snow-ghost will get you!' Greenway departs, his maniacal laughter fading down the corridor and, of course, that's the last we see of him until the obligatory unmasking at the end of the episode – damn, I've just blown the plot!

This story contains all the elements of a classic *Scooby-Doo* (not that many don't): mystery, detection, humour, slapstick and the paranormal (a Yeti and a ghost). All this is brought together with a memorable collection of sound effects and tremendous music which seamlessly fits from one style to another.



Many scenes are straight out of silent movies; camera-style tricks abound as Scooby stalks the ghost, Velma is snatched and tied to a log on a sawmill conveyor-belt and Shaggy disappears down a trap door. I never like to see drama traded for comedy, and here this never happens – there are false alarms and great double-takes but all the time humour is a result of the plot rather than forced upon it.

Scooby features little at the beginning: the stars are Velma, Fred and Daphne, who discover the clues and draw their conclusions like a Sherlock Holmes trio on acid, and the story continues at a cracking pace. It is not until the end, when the chase begins, that Shaggy and Scooby steal the show with slapstick, buffoonery and the impossible antics which form the basis of a perfectly logical trap to catch the 'Ghost'.

OK, this is just like any other *Scooby* story, but who cares? I couldn't believe in the invisible plastic skis either – but who am I to complain when I'm daft enough to want to believe in a ghost in the first place! Good value for 8 episodes.

Review by Timothy Etheridge

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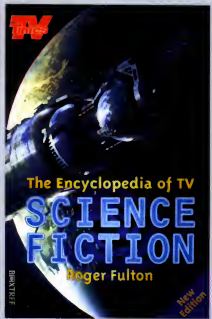
by Roger Fulton, Boxtree, £18.99, out now

An updated version of the volume released in 1990 and released in 1995, this is a hefty tome at a hefty price, but it's certainly worth every penny. As before, the book covers a large percentage of Science Fiction and Fantasy television output almost since the year dot, but the trouble with a project like this is that it is now trying to cover far too broad a subject.

While some series are very well covered others are given the barest of mentions – and these are usually imported programmes. The inconsistency does detract slightly from the enjoyment of this reference guide. *Babylon 5* has a very good entry – apart from the description of the series, which is mainly taken from a very early stand-point of this ever-changing series – but a leaf through to *Night Gallery* gives the barest of information, without even any episode titles! Likewise, the excellent *The Wild, Wild West* only manages an episode list, while *The Twilight Zone* and *Quantum Leap* both receive full listings.

These unfortunate lapses are the only really negative point about the book, though it is perhaps ironic – as the book has approached its subject from a British point of view – that the cover features *Babylon 5*. It says quite a lot about the state of UK SF. I foresee problems as the readers' desire for information grow ever stronger, but perhaps one day we shall see supplementary volumes rather than an ever-growing and ever more expensive volume.

That said, I happily give this a mark of 9.
Review by Jan Vincent-Rudzki



DOCTOR WHO

NA: SO VILE A SIN

by Kate Orman, Virgin Books, price £4.99, out 18 April

The last days of the Human Empire: the Guild of Adjudicators is corrupt to the core, and the Empress is quite mad. Enter the Doctor, Chris and Roz, searching for the truth behind the events that have dogged them for far too long. They find the truth – but is the price too high, even for the Doctor?

So Vile a Sin should have come out last November, bringing the Psi-Powers cycle to an end. Unfortunately, Ben Aaronovitch was unable to complete it, so the prolific Kate Orman has taken on the unenviable task of writing it from Ben's notes – and I must say she has done an excellent job.



This is helped by Kate's writing style being very similar to Ben's, but also by the fact that she has a perfect understanding of the main characters. Unlike many in the final slew of *New Adventures*, the Doctor isn't sidelined: he is as manipulative and dark as his seventh incarnation has ever been. Indeed, this is probably his finest hour. Centre stage has to go to Roz: this is her story, and her personality and background are explored at length. It's no secret that she dies at the end, but her death is made all the more moving when we understand her motivations.

Kate has taken a lead from Andy Lane in her description of the thirtieth century; this book flows almost seamlessly from *Original Sin*, with the same technology and terminology throughout. My only gripe is not really with Kate – it's with the Psi-Powers arc as a whole. Virgin's 'cycles' have never been particularly successful, and this one was confused and bitty. Kate does her best to tie it all together, but the end result is sadly unsatisfying.

In general, however, *So Vile a Sin* is a tightly plotted and emotional read, and an excellent send-off for Roz.

NA: OH NO IT ISN'T!

by Paul Cornell, Virgin Books, price £4.99, out 15 May

Bernice Summerfield is finally free of the Doctor. Accepting a university seat, she is now the fully-fledged Professor of Archaeology she has always wanted to be. But the galaxy of the twenty-sixth century is an interesting yet dangerous place, and Benny won't be content to host tutorials and give lectures. Her ship is attacked on her first off-world dig, but instead of being dead she wakes up in a world of talking cats, yellow brick roads and pantomime dames. *The New Adventures of Bernice Summerfield* are truly underway.

I'll be honest: I had my doubts about Virgin continuing this series without the Doctor. Would Benny and the supporting cast drawn from the *Missing* and *New Adventures* be strong enough to carry what is effectively a new line of novels? If *Oh No It Isn't!* is anything to go by, it will be a breath of fresh air. This book is a scream: funny, exciting and clever, all in one.

Of course, it will be interesting to see how much of this is because of Paul Cornell's writing and his knowledge of his own creation, Benny. As the Doctor pointed out in *The Dying Days*, she is his longest running companion, and I for one believe that she is the best companion he has ever had. Her resourcefulness, her character flaws, her sheer enjoyment of life make her convincing and three-dimensional, and being dumped in a pantomime universe is a wonderful way of exploring all of these facets.

Her companions are just as richly drawn, from Gareth Roberts's OTT artist Menlove Stokes to Benny's coterie of students, and not forgetting Wolsey the cat, whose reincarnation as Dick Whittington's cat is nothing short of a masterpiece.

If Virgin can keep up the standard set by Paul, the *New Adventures* will deservedly carve out their own niche.

Reviews by Craig Hinton



STAR TREK

CHRYSLIS

by David Niall Wilson, Simon and Schuster, price £4.99, out 3 March

The discovery of a lush garden planet proves irresistible to the crew of *Voyager*. Despite some odd life-form readings, Janeway leads an away team to forage for much-needed supplies and is greeted by the friendly inhabitants. But the planet hides a secret, and soon the members of the away team are in danger of losing their very identities to a mystery which is tens of thousands of years old.

Is it me, or are they running out of plots? In recent months, Pocket Books' *Star Trek: Voyager* series seems to consist of nothing but lush planets hiding deadly secrets, and it does become rather tiresome after a while. Notwithstanding, Wilson's book provides some excellent characterization for the regulars: the strength of the Kes-Neelix relationship is tested and not found wanting, while Tuvok gets the spotlight for a large portion of the book, even if he is portrayed in rather too emotional a manner. I cringed when he admits to being 'fond' of Harry Kim.

But good characterization wasn't enough in this case. The plot is paper thin; having decided upon yet another lush garden planet scenario, Wilson seems unsure of what to do with it, and the story meanders along without tension or urgency. Although the final revelation of the planet's ancient secret is described in spectacular and imaginative terms, it lacks a convincing explanation and comes across as a whopping great plot device.

None of this is helped by some shallow and unconvincing aliens whose civilization is so contrived as to be unbelievable and a healthy dose of technobabble which ensured that nothing remained a serious threat for very long. I tried to like *Chrysalis*, but I'm afraid I found it a boring and uneventful variation on a tired theme.

Review by Craig Hinton



BLAKE'S 7

BLAKE'S 7: THE INSIDE STORY

by Joe Nazzaro and Sheelagh Wells, Virgin Books, £12.99 p/b, out 17 April

There's nothing especially new in the concept of a book documenting a cult tv series, but this is a substantially superior effort to the 1995 Bantam release which supposedly did the same. *Blake's 7: The Inside Story* can indeed lay claim to some credibility due to the fact that co-author Sheelagh Wells was make-up artist on *Blake's 7*'s second and third seasons, and the tone throughout is an engaging mix of conversational and slightly gossipy, buoyed by the personal touch lent by Sheelagh's regular sidebars.

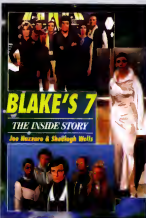
One good editorial decision was to forgo chronological order in favour of various chapters which group information together. We thus have sections looking at location work and studio sessions, special effects, costuming and make-up and, appropriately, a separate chapter devoted to the distinctly different fourth season. It all works rather well, allowing the reader to dip in and out.

Although the book caters for the more casual reader, there's some new information waiting to be pecked from the bones of well-worn anecdotes, and the people interviewed – which appears to be just about everyone who worked on the series in a major capacity – are refreshingly frank. Script editor Chris Boucher's claim that 'for a long time Paul Darrow never spoke a line that I hadn't written or altered to make... sharper' is either exaggeration after the fact or very revealing, while stories detailing Steven Pacey (Tarrant) accidentally injuring guest artist Deep Roy and Jackie Pearce (Servalan) coming to loggerheads with one designer over her increasingly outlandish costumes are really quite interesting.

The illustrations merit a special mention. A number of fresh and interesting photos, especially from behind the scenes, jostle with some attractive colour shots and, of course, the same old standards (Liberator in space anyone? *Time Squad* location filming anyone?) Some interesting memos and conceptual drawings also spice up the design – I was particularly interested to see the highly unremarkable original design for the Liberator.

A fairly useless introduction from Neil Gaiman aside, *Blake's 7: The Inside Story* is an easy and in places absorbing read.

Review by Peter Griffiths



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THE X-FILES

NIGHT LIGHTS

Titan, £9.99, out now

Such is the phenomenal success of Chris Carter's *The X-Files* that everyone has started using the 24th letter of the alphabet to denote mystery and any product emblazoned with an 'X' holds a promise of quality that will match the series. Fans of all things 'X' will probably have discovered otherwise, but I'm happy to state that Titan's latest *X-Files* graphic novel, *Night Lights*, lives up to expectations.

The book contains three stories: *Night Lights*, *Family Portrait* and *Thin Air*. The first, by Charles Adlard and John Rozum, is one of the best *X-Files* stories I've ever read, easily matching the quality of its tv counterpart. The story's very simple: Scully and Mulder are sent to investigate the disappearance of a group of scientists who were studying ball lightning. The phenomenon seems relatively tame for *The X-Files*, but this ball lightning seems to have a life of its own...

What makes *Night Lights* brilliant is that it's a very simple story very well told. Rozum's story pacing is spot on and Adlard's artwork is at his usual brilliant standard. These elements combine to present a perfect *X-File*; I'd love to see this one transfer to tv.

Family Portrait is the weakest of the three stories and comes across as something out of *Tales from the Crypt*. It deals with a deadly camera that steals the souls of all those who have their photographs taken with it. The story's not up to much – Dana and Fox are poorly written – and the artist's emphasis on trying to draw the two FBI agents just right is surprisingly aggravating when the rest of the artwork is so clumsy.

The disappearance of Flight 19 is such a major *X-File* that it's a surprise that the story hasn't appeared in the tv series. *Thin Air* recycles this. With the reappearance of a still youthful World War II pilot after 50 years, Scully and Mulder have their work cut out for them in trying to prove whether the pilot is a fraud. Records falsified (or are they?), Men in Black – or are they? – and Mulder's paranoia make this a very satisfying story even with the predictable, if neat, twist at the end.

In all, *Night Lights* is well recommended to all *X-Files* and comics fans. All I want now is to see a damn sight more of Charlie Adlard's work!

Review by Teri Richards



ROUND-UP

Our monthly round-up of video releases and other assorted bits and pieces...

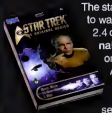


Deep Space Nine continues its run of strong episodes with Vol 5.5, out on 7th April. *The Ascent* is a solid two-hander for Odo and Quark as they survive that of 'favourite', a shuttle crash, and must make their way to the highest peak to send an SOS. Hence, *The Ascent*. Cue a number of nice quips and a surprisingly insightful examination of the relationship between DSN's odd couple. It's all as nought, however, next to *Rapture*, a gorgeously written return for the Bajor story arc. It's poignant, affecting and most of all, it's got Kai Winn. Extremely good. These episodes were reviewed in TV Zone #87 and #88.



Poor Voyager, also out on 7th April, lives in DSN's shadow this month – but then, isn't that the story of its life? Anyway... Vol 3.5 contains *Future's End*, part II and *Warlord*, both reviewed in TV Zone #86. The conclusion to

Future's End is a fun romp which somewhat loses the plot around the time B'Elanna and Chakotay are locked up in the cellar by some hicks. Even so, it's good stuff. *Warlord* is a shabbier effort saved by Jennifer Lien (Kes) gloriously feasting on any scenery within munching range. Definitely worth a look, but sadly lacking the real care lavished on *Deep Space Nine*.



The starship Enterprise jumps to warp speed when volume 2.4 of *Star Trek: The Original Series* hits the shops on – you guessed it – 7th April. It opens with *Mirror*, a highly enjoyable romp which sees Kirk and co thrown

into another dimension where the Federation is a dominant Empire. After thirty years this show is still more fun than the three *Deep Space Nine* sequels, and Spock looks cool with a goatee! *The Deadly Years* features that well worn storyline where members of the crew begin to age rapidly, and again it's a great outing, worth a look for an even crankier Dr McCoy and an excellent ending. The weakest episode on this tape is *I, Mudd*, featuring irrepressible rogue Harry Mudd. Whilst not of the same calibre as the previous two episodes, even this isn't amongst the show's worst. Enjoy! These episodes were reviewed back in Issue #6 of TV Zone.

Heading over Metropolis way, Vol 12 of *The New Adventures of Superman* begins with *The Frankster*, a rather silly villain-of-the-week show which highlights the change in direction the series made during its second season. This is followed by *Church of Metropolis*, part of the



ongoing Intergang storyline, another addition to the series' second year, while the final episode is *Operation Blackout*, which sees terrorists hijacking an advanced weapons satellite. Although still quite enjoyable, it is unfortunate that the quality of the more character-driven first series made way for ultimately less satisfying adventures for the Man of Steel.

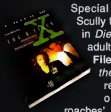


Following on the heels of the two V mini-series, 14th April sees the first five episodes of the lamentable follow-up tv series claw their way onto the shelves – cue shudder. Gone, along with the most interesting characters, are the mini-series strengths of tight plotting and impressive effects, and the series begins its descent into campy self-parody. The first episode is the best of a bad lot, but Jane Badler's *Dynasty* turn as Diana just has to be seen to be believed. Hmm... on second thoughts, avoid.



An updated version of the independent Real Time production *Return to Devils End* finds its way into High Street stores on 14th April, price £10.99. The video reunites the regular cast of the well-remembered 1971

Doctor Who story *The Dæmons*, and takes them for a wander round the main location, the sweet little village of Aldbourne. Newly-discovered 8mm footage of the original shoot is thrown in to justify the re-release, but while it's all very nice to see the modern-day Brigadier chatting with Mike Yates and Sergeant Benton, with the sadly-missed Jon Pertwee presiding over all, this tape's mainly for purists. The making of the production was covered in TV Zone #38, and the tape was reviewed in the following issue.



Special Agents Mulder and Scully take on another case in *Die, Bug, Die!*, a young adult novelization of the *X-Files* tv episode *War of the Coprophages*, best remembered as 'the one with the cockroaches'. Les Martin does a decent enough job of putting the characters on paper, but unfortunately the whole concept just smacks of trying to cash in on the success of the show. Surely any 'young adult' *X-Files* out there would prefer some original fiction to a rehash of an episode they've probably taped and have seen a thousand times? *Peter Griffiths and Tim Leng*

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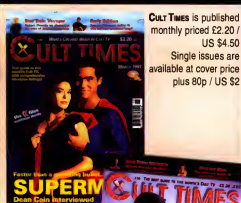
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